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SHIPLOAD OF OPERA CELEBRITIES COMES

Toscanini Heads Big Company of Metropolitan and Chicago- Philadelphia Arrivals

The *Kaiser Wilhelm II* brought a shipload of operatic celebrities into New York on Tuesday last, including Arturo Toscanini and many of the principals of the New York and Chicago-Philadelphia companies.

Mr. Toscanini was one of the first to come down the gangplank and to be greeted enthusiastically by Mr. Gatti-Casazza, William Guard and other officials of the Metropolitan. He looked the picture of health and seemed in excellent spirits, distributing handshakes and short, curt nods right and left in that peculiarly modest and laconic way of his. He had nothing at all to say, and his silence deeply disappointed a big army of reporters.

Other arrivals were Maggie Teyte, soprano; Mario Sammarco, baritone; Charles Dalmorès, tenor; Hector Dufranne, baritone; Amedeo Bassi, tenor; Mario Guardabassi, tenor; Gustave Huberdeau, baritone; Nicolo Fossetta, tenor; Emilio Venturi, tenor, and Arturo Venturini, all of the Chicago-Philadelphia company, and many of whom will appear also at the Metropolitan; Bella Alten, with her husband, Herman Deri, and Putnam Griswold, basso, of the Metropolitan.

On the same boat there arrived also the American pianist, Myrtle Elvyn, who is going on tour, and the Italian pianist, Adriano Ariani, who will make his first appearance in New York next month. Signor Ariani, a native Roman, is one of the oldest of the famous European pianists.

On the *Grosser Kurfürst*, of the North German Lloyd line, which also docked on Tuesday, came Marie Mattfeld, who spent the summer in Munich and London. She heard Caruso sing at Munich and declared that never, even at the Metropolitan, had the tenor received such an ovation. Other passengers on the *Grosser Kurfürst* were Edmond Warney, tenor, Alfredo Costa and Conductor Ettore Perosio, all of whom went at once to Philadelphia to rehearse for the Chicago-Philadelphia season.

One of the most interesting of the arrivals was Putnam Griswold, the American, who has not sung in this country since he was a member of Henry W. Savage's organization, singing *Gurnemans* in the English production of "Parsifal" seven years ago. Since then Mr. Griswold has filled a six years' engagement at the Royal Opera in Berlin, where his work has been a long series of successes. Two years ago he created the rôle of the *Sun God* in "Poia," by Arthur Nevin, the first American opera produced abroad, and he has sung the basso rôles in all the Wagner dramas, *Mephistopheles* in "Faust" and many other important rôles in the Kaiser's opera. He has received two German decorations: At the Metropolitan, where he will appear for the first time, he will have similar rôles, including a part in Parker's "Mona."

Signor Sammarco told the MUSICAL AMERICA reporter that, just before leaving for the United States, he had lost his father, and that he was still too much depressed by this to look forward to the coming season with any degree of pleasure. Mr. Sammarco will open, on November 3, in the "Nozze di Figaro." Bassi's vacation was spent in Rimini, and he sang during the season in London and Rome. Guardabassi has learned a number of German rôles during his absence and will sing *Siegfried* in "Walküre" during the season. Dalmorès, too, is to sing in German opera, including "Tristan," "Walküre" and "Lothringen."

Bella Alten was exceedingly happy over her marriage this summer.

"I did nothing but rest," she said, "and Mr. Deri and I have had a delightful time in a little villa which we bought near Vienna. If there is one thing I am proud



ELLISON VAN HOOSE AS "DICK JOHNSON"

Besides appearing this season in concerts and in leading rôles with the Chicago-Philadelphia Opera Company, this noted American tenor will, by courtesy of Andreas Dippel, sing "Dick Johnson" in the Henry W. Savage production in English of Puccini's "Girl of the Golden West"

of it is to be a real *hausfrau* with a cosy home of my own. I haven't studied, I haven't sung, I haven't done a thing during the summer excepting just to be plain happy."

Maggie Teyte, Andreas Dippel's newest star, is very young and very petite. She is only nineteen, weighs but 100 pounds and stands five feet high. Miss Teyte is English and a pupil of Jean de Reszke. This is her first visit to the United States. She will create the rôle of *Cinderella* in the first American production, in Philadelphia, of Massenet's "Cendrillon." After the expiration of her contract with Dippel Miss Teyte will spend a month fulfilling drawing-room engagements in New York.

For three years Miss Teyte was one of the bright particular stars at the Opéra Comique, Paris. Last year she appeared on the London operatic stage for the first time and made a remarkable impression with the Beecham company, both at Covent Garden and at His Majesty's Theater.

"Aida" to Open Metropolitan Season

General Manager Gatti-Casazza, of the Metropolitan Opera House, has decided upon Verdi's "Aida" as his opening attraction for the season, which begins on November 13. Emmy Destinn will sing the title rôle; Caruso, *Rhadames*; Margarete Matzenauer, the new contralto, *Amneris*,

and either Amato or Scotti, *Amonasro*. Toscanini will conduct. It has at various times been announced that "The Girl of the Golden West" and "Le Donne Curiose," the new Wolf-Ferrari opera, would be selected to open the season, but Mr. Gatti-Casazza has decided upon "Aida" because it is assured an almost perfect performance. "Aida" was Mr. Gatti's first production when he began his administration at the Metropolitan four years ago. The répertoire for the first week will also include the novelty, Ludwig Thuille's "Lobetanz."

Wolf-Ferrari to Write Music for Drama by Charles Henry Meltzer

Charles Henry Meltzer, the New York music critic, has written a short poetic drama, which he calls a "symphonic drama," for which Emanuel Wolf-Ferrari, the Italian composer of "Suzanne's Secret" and "Le Donne Curiose," is to furnish the musical setting.

Pavlowa Not to Return

It is not expected that Anna Pavlowa, the famous Russian, will dance in this country this season. She has already begun a series of appearances in England and will visit the Provinces after a long engagement at Covent Garden with a troupe including Nijinsky.

BERLIN'S APATHY TO AMERICAN PROGRAM

Only Passing Interest Displayed in First of Three Concerts Given in German Capital

Musical America's Bureau,
Berlin, Germany, Goldstrasse 24.
October 7, 1911.

THE first of three concerts, to be given in Berlin by the house of G. Schirmer of New York, took place in the Beethoven Hall on Wednesday, October 4. As these three concerts are devoted entirely to American compositions, the first, which was a song recital, had naturally attracted a large audience. Artists like Elena Gerhardt, Nina Jaques-Dalcroze and Franz Steiner had been engaged to interpret these works from across the water, so it was to be expected that the following program would be presented to the Berlin public and press as advantageously as possible:

(a) "Mondeszauber" (Ottokar Nováček), (b) "Der verlorene Schäfer" (Sidney Homer), (c) "Requiem" (Sidney Homer), (d) "Morgenständchen" (Henry Hadley), Franz Steiner; (a) "Pour elle" and (b) "Vers l'automne" (Carl Engel), (c) "The Blue-bell" (MacDowell), (d) "En revenant de noce" and (e) "Ils m'ont appellé vilaine" (Julien Tiersot), Nina Jaques-Dalcroze; (a) "Separazione" (G. Sgambati), (b) "Faded Spray of Mignonette" (Ernest Schelling), (c) "Mondlicht" and (d) "Rosen" (Henry Hadley), Elena Gerhardt; (a) "Liebes-Ode" (Louis Victor Saar), (b) "Erfülltes Schweigen" (c) "Das verschlossene Gärtlein" and (d) "Die Eigensinnige" (Kurt Schindler), Franz Steiner; (a) "In the meadow" and (b) "Mix a pancake" (Sidney Homer), (c) "La Colomba" (d) "Chant de Trouvère" (Kurt Schindler), (e) "Milkmaid's Song" (Horatio Parker), (f) "The Pride of Youth" (Ch. Louis Seeger), Nina Jaques-Dalcroze; (a) "Dearest" and (b) "Mammy's Lullaby" (Sidney Homer), (c) "Das Pfeiferlein" and (d) "Ecstasy" (Walter Morse Rummel), Elena Gerhardt.

Before proceeding further, it behooves us to call attention to a certain musical chauvinism, denied by most Germans, but, for all that, existing in Berlin towards all musical attainments not typically German. This fact explains the frigid, almost distrustful attitude of a Berlin public, before a work or an artist has even been thoroughly heard. Such being the case, it is all the more regrettable that we cannot in justice attribute the rejection these American compositions met with on the part of the public to foreign animosity, but are compelled to admit that a uniform characteristic of the majority of the works, viz., a certain larmoyant air, which Europeans are only too apt to credit to Americanism, prevented many a favorable impression from being effected. All too frequent recurrences and interesting technical constructions are apt to give non-Americans the idea that the composers were governed more by the desire for technical experiments than by an inventive genius. This is really to be deplored, for an objective witness must be agreeably astonished at the extraordinary progress the art of music has made in America during the last decade. An exception to the foregoing was undoubtedly the works of Kurt Schindler, who is a Debussyan impressionist with all his merits, and by no means devoid of his shortcomings, the Love-Ode of Louis Victor Saar, the ardor and brilliancy of which succeeded in rousing the audience from its reserve, and the French-Canadian chansons of Julien Tiersot, which Mme. Jaques-Dalcroze interpreted with national genuineness.

Being a musical news-paper, it behooves us to report that, on the whole, the program failed to awaken more than a fleeting interest on the part of either the public or the press. Nor can any blame be attached to the performing artists. Franz Steiner, who is a very popular concert singer in Berlin, interpreted his songs with all the artistic taste of which he is capable. Elena Gerhardt, who must be considered a drawing card in a Berlin concert hall, disregarding a certain restraint, sang with charming expression and superb voice and surprised us greatly by her really excellent enunciation of the English, in which language she rendered Ernest Schelling's "Faded Spray of Mignonette." Is English a singable language? When sung thus

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DE PACHMANN'S TONE AGAIN ALLURES US

Great Chopin Player Appears Before a Large Audience in Carnegie Hall

Vladimir de Pachmann's first New York recital in two years which occurred in Carnegie Hall on Friday afternoon of last week furnished somewhat less in the way of "comic relief" than those present may have expected. The pianist was more reticent than usual in the matter of cabalistical gestures and gyrations, but the immense audience, one of the largest Carnegie Hall has held for a long time, got no little amusement out of the many facial contortions with which he accompanied his performance, while his newly grown crop of hair was an item not to be overlooked. More important, however, it heard some ravishingly beautiful playing. De Pachmann's program was commendably short and he did not gratify encore fiends quite as liberally as he used to.

Mendelssohn's "Rondo Capriccioso," Corelli's G Major "Renaissance Pastoreale," arranged by Godowsky, Henselt's Concert Study in D, and Scarlatti's "Concert Allegro" in A opened the program. A Chopin group comprising the F Major Nocturne, D Minor Prelude, A Minor Mazurka, the A Flat Ballade and the Etudes in C Major and C Minor followed, and the Rubinstein

client sweep; and the "Revolutionary" Etude, in which the essential fire, impetuosity and head-strong force were missing.

Just why the pianist wanted his notes before him for the last three numbers was not quite clear, for he scarcely glanced at them. Rubinstein's splendid study was one of the climaxes of the recital. De Pachmann played it with superb technical assurance and an unexpected amount of breadth and nobility of utterance. Liszt's intensely fascinating Tarantella was another noteworthy feat — which made one regret that the artist had not placed more Liszt on his program. Doubtless there were many among those who rushed to the front of the stage after the last number who secretly hoped that he would give it to them by way of encore, but after valiant efforts they succeeded in wresting from him only a solitary Chopin number — again the "Revolutionary" Etude, but as transcribed for the left hand alone by Godowsky. Strange to say he played it better and more dramatically on the whole than he had previously done with two hands. Before beginning it he addressed his admirers, telling them that he wanted "silence and no conversations" and emphasizing his wish by gestures of admonition. H. F. P.

What the New York critics said:

He still commands all his old marvel of "touch," his old magic of delicate, filmy iridescent tone, of sighing pianissimo, of purring, rippling passages, of clear articulation, to transform the piano into a celestial instrument. It is pretty, wonderfully pretty, ravishingly pretty, and it beguiles the senses of the listener in a way that hardly any other piano playing can do. —Mr. Aldrich in the *Times*.

His finger technic is as fluent as ever. His passages ripple off beneath his hands just as water from a spring, and his touch has that same caressing gentleness that years ago first captivated the ears of the town. —Mr. Henderson in the *Sun*.

Since he was heard here last, Vladimir de Pachmann has grown older and much grayer. Also, let me add, he has gained in dignity and poise what he has lost in youth. With his long hair, trimmed à la Liszt, and his round shape, he suggested not the great Abbé, but the late Heinrich Conried with a touch of Ernest Renan. —Mr. Meltzer in the *American*.

MAETERLINCK NOT COMING?

Perhaps He Is Just Trying to Throw Reporters Off the Scent

PARIS, Oct. 21.—Maurice Maeterlinck is not going to America, after all, according to a letter from him quoted in the *Figaro*. "Never has there been a question of my going to America with my wife, Georgette Leblanc," declares the dramatist. "She will go alone in December to appear in 'Pelléas et Mélisande' and to give lectures."

If this be true, the ingenuity of American reporters, whom M. Maeterlinck recently defied to discover and interview him when he went to America, will not be tested. However, there is just a possibility that this is M. Maeterlinck's first move to throw the reporters off the scent.

André Caplet, conductor of the Boston Opera House, arrived in New York from Paris on the *Provence* on Saturday, October 21. He stated that M. Maeterlinck would surely accompany his wife when she came to this country to appear as *Mélisande*.

COVENT GARDEN SEASON ON

Early Performance of the "Ring"—Hammerstein to Show New House

LONDON, Oct. 21.—Covent Garden's Autumn season opened with a performance by a Russian ballet which proved extremely popular. Wagner's "Ring" was given later with such success that the management is planning to repeat it.

Oscar Hammerstein has decided to give a private view of his new opera house on Friday of next week and has invited a number of society leaders and representatives of the press to attend. The interior scaffolding has now been removed and the sumptuousness of the decorations in white and gold becomes apparent.

Eben D. Jordan, founder of the Boston Opera House, and Mrs. Jordan are making a short stay in this city.

Bauer Here for Sixth Tour

Harold Bauer, the pianist, arrived in New York October 20 on the White Star Steamer *Celtic* for his sixth American tour, under the management of Loudon Charlton. The pianist will remain in this country the entire season, his recital tour taking him as far West as the Pacific Coast, while his orchestral appearances will include engagements with the most important organizations in the country, including the Philharmonic Society of New York, the Boston Symphony Orchestra, the Minneapolis Symphony Orchestra, the St. Paul Symphony Orchestra, the Cincinnati Symphony Orchestra, the St. Louis Symphony Orchestra and the Thomas Orchestra of Chicago. He expects to go to Mexico and South America after his American tour.

Vienna is soon to have a composite Liszt-Rubinstein-Bülow monument.

American Singer Triumphs with Melba Company in Far Australia



Eleanora de Cisneros, American Mezzo-Soprano, in Sydney, Where She Made Profound Impression as "Delilah" in Saint-Saëns's Opera

SYDNEY, N. S. W., Sept. 6.—Seldom has a Sydney audience accorded an artist a more whole-souled tribute of admiration than was given the American mezzo-soprano, Eleanora de Cisneros, in her appearance last evening at Her Majesty's Theatre as *Delilah* in Saint-Saëns's "Samson and Delilah." The performance was by Mme. Melba's company with which she is giving Australians their first real taste of the delights of grand opera. Mme. Melba has a fine aggregation of singers, but she can boast no brighter star than Mme. de Cisneros, who has succeeded in captivating the Antipodes quite as thoroughly as she did England, Italy and her own country. There was no dissenting voice in the chorus of critical praise that went up over her performances of last night, reflecting the high enthusiasm of the audience.

Much attention is given Mme. de Cisneros by the critics both for the remarkable

qualities of her singing and acting and for her charm of personality. "She is a magnificent woman physically," declared one commentator, "and one would think it impossible that the rôle could be better filled. Her voice is of beautiful quality and she sings with exquisite expression. The alluring tenderness of her singing of 'Softly Wakes my Heart' is something to be long remembered."

Other reports give expression to similar sentiments. As for the dramatic power with which the artist invests the part that will be easily pictured by all who have ever been fortunate enough to witness her superbly forceful *Amneris* in "Aïda."

Mme. de Cisneros is a picture to the eye as well as a feast to the ear, and with artistic insight she has clad *Delilah* in costumes of rare beauty. The feminine portion of the audience was quite carried away by the display of gems and exotically beautiful gowns.

TINA LERNER IN BERLIN

Her Technical Facility and Elegance of Style Make Deep Impression

BERLIN, Oct. 7.—Before starting on her extensive tour through Russia, Tina Lerner gave her numerous Berlin friends and admirers an opportunity of hearing her in a piano recital in the Blüthner Saal on Wednesday, October 4. She played a program that included Mozart's Sonata in A major, the Schubert-Liszt "Wanderer" Fantaisie, four Chopin numbers, Mendelssohn's G minor scherzo, three Liszt numbers and selections by Metzl and Strauss-Tausig.

One is at a loss where to begin writing about the performance of this really wonderful little woman. All is so natural with her; the most difficult intricacies are overcome with such apparent facility and unconcern that one might not believe that there existed such a thing as a difficulty in piano playing. And this astonishing technical ability is governed by an artistic taste and an individuality that imbue all her performances with a new, unlooked-for character. The Strauss-Tausig "Valse Caprice," for instance, was a veritable masterpiece of tone-coloring and rhythmical effectiveness.

It can and must be said, though, that the characteristic trait of Tina Lerner's playing is "elegance." Elegance of style, of touch and of interpretation are qualities she possesses pre-eminently. What wonder, therefore, that the large audience was carried away by enthusiasm, not ending its turbulent applause until given the encore that it sought. O. P. J.

Teresa Carreño in Berlin

BERLIN, Oct. 7.—Teresa Carreño gave her first concert here last week since her return from her extended Eastern tour. Before a full house in the Philharmonie she presented a program of Chopin, Schumann and Liszt numbers and also the Keltic Sonata of MacDowell, playing in her inimitable style and with that fascinating individuality which always characterizes her works. With the MacDowell composition the pianist produced a decided and extraordinary effect, but her greatest

success of the evening was unquestionably attained in her Liszt performances. The characteristic effect of Carreño's playing is one of grandeur, which does not prevent her from dazzling her hearers, however, with an almost extravagant display of warmth of feeling as in the B Minor Sonata of Chopin. O. P. J.

DE KOVEN QUILTS AS CRITIC

Pierre V. R. Key Succeeds Him as Reviewer for New York "World"

Reginald de Koven has relinquished the post of music critic on the New York *World*, owing to his desire to devote himself more fully to serious composition. The post has been awarded to Pierre V. R. Key, who has been music editor for the *World* for several years past. Mr. Key began his career as a musical newspaperman in Chicago, having been identified with the *Record*, the *Record-Herald*, the *American* and the *Examiner*.

During his connection with the *World* Mr. Key has pursued a progressive, impartial policy and his reviews of important musical events have been read with signal interest by the New York musical public.

Heavy Demand for Caruso Tickets in Berlin

BERLIN, Oct. 21.—Never has the demand for tickets for the Caruso performances at the Royal Opera been so great as this year. The police have had a great deal of trouble in handling the mobs that have besieged the ticket office and crowds lingered around the opera house all night until allowed to form a double line at 8 a. m. Speculators obtained a large number of seats despite all efforts of the management to thwart them.

Plans New Mendelssohn Hall

To take the place of Mendelssohn Hall, now a moving picture theater, the Mendelssohn Glee Club has decided to erect a new home for chamber music concerts in New York. Two plans for the building are under consideration. The club will give its three concerts of this season in the Hotel Astor.

TWO HOURS LONG ENOUGH FOR ANY CONCERT, SAYS STRANSKY

New Philharmonic Conductor Intends to Set That as Time Limit in All His Performances—An Admirer of American Music—Reger's "Comedy Overture" to Be First Novelty Under His Direction.

POOR Josef Stransky! If he has not won himself an ornate little crown of martyrdom by this time he is surely the tenth wonder of the world. At any rate, he was fully qualified to decorate his head with one by ten o'clock Thursday morning of last week, or just about 720 minutes after he first set foot on New York soil. He knew that he was going to love America. He admitted that he had already been *begeistert* by the soul-stirring sights which



—Photo by Joseph R. Gannon.

Josef Stransky, the New Director of the Philharmonic Society

gladden the eye from a window of the Savoy Hotel that looks out on the manifold beauties of East Fifty-ninth street. Strong emotions had moved his spirit at the whole-hearted welcome given him by the Philharmonic directors. And yet he was a miniature martyr!

Poor Mr. Stransky! Such is that inconvenient article, Fame, that he missed a well-merited night's rest and almost forgot that anything resembling a *frühstück* was to be had in America. For they had kept watch and ward, the observers of his fame, and as soon as they knew that he had crossed the marble threshold of the Savoy they began to pay him their several and sundry respects. The door of his apartment was knocked upon until the paint almost began to wear off, and the telephone rang until the bell nearly cracked. The young conductor, who has studied enough English to tell those who asked him if he was married that he was "singular" found himself in a predicament somewhat similar to that which, in a European railway station, confronts the unfortunate whose knowledge of the vernacular has been gleaned from a little red-bound "French in Twenty Lessons" (or whatever language it may be). All through the night did that telephone tinkle and, at an unearthly hour of the morning Mr. Stransky was rudely ousted from his bed by the arrival of reporters, a grand piano and other adjuncts of his profession.

When a representative of MUSICAL AMERICA arrived Mr. Stransky looked as if he were resigned to anything. Then he sat down in front of a huge basket of fruit which one of his friends had bestowed upon him and wanted to know if it were possible in America that a man who had not slept all night and had not yet tasted breakfast could be expected to discourse upon interesting things.

"Yet from what I have seen so far I think America is wonderful," he said. "It has moved and inspired me already and I feel as though I should be content to stay here for good."

His portraits do not do justice to Mr. Stransky. His physiognomy and general demeanor possess an indefinable something that has successfully eluded the camera. He does not wear the puzzled look of which his photographic likenesses accuse him. Neither is he given to posing with his hand against his brow—though a number of recent pictures have almost led one to regard him as a man with a perpetual headache. He is pleasant, unaffected, sincere and without a trace of aloofness; so very anxious to please that he hesitates to emulate the example set by the late Gustav Mahler of refusing absolutely to be disturbed by callers until a stated hour.

Mr. Stransky is a little lonely at present in his new surroundings and deprived of the company of his wife, who died not long ago. So deeply attached is he to her memory that he had her picture hung in his room the moment he reached the hotel. The photographs of his aged father and mother are also conspicuous, in addition to a little silver medallion given him for good luck by the latter before he left Europe.

"Surely I ought to be happy," went on Mr. Stransky. "Here I am to have the conductorship of one of the finest orchestras in the world, the directors of which have already offered me evidences of their good will that touch me more deeply than I can say. Nothing could exceed the warmth of the reception they have given me in this short time. And they have displayed the utmost satisfaction in the programs which I have submitted to them. As soon as I become a little more familiar with these customs of the land (for here the telephone had begun to ring violently again) I know I shall feel perfectly at ease.

"In regard to the future concerts of the Philharmonic I have firmly decided upon one matter in particular. None of them shall last more than two hours. Two hours, I believe, should be the time limit for the longest concert, and whenever possible I think they should be even shorter. It is labor lost to try to hold the attention of an audience for a longer period, no matter what the quality of the music offered. Audiences can absorb just so much and then their powers of assimilation are, for the time being, weakened. This is a perfectly natural condition, for modern symphonic concerts demand an enormous amount of intellectual and emotional concentration on the part of the hearers and this inevitably becomes very fatiguing.

"I have sought to arrange matters so that, at the first concert of the Philharmonic, when a great amount of musical variety will be the order of the occasion, the duration of the whole event will not, including intermissions, last more than just a minute or two over two hours. I have already figured it all out to my satisfaction. We are to play Beethoven's Eighth Symphony, Liszt's 'Tasso,' the Tschaikowsky violin concerto and the 'Meistersinger' prelude. The first of the year's novelties will be Reger's 'Comedy Overture' and later there will be Gustav Mahler's Fifth Symphony.

"Speaking of Mahler, by the way, I ought to add that his love for America was very great and very sincere during the first year of his residence in New York. I remember well that he wrote me at the time that it moved and inspired him tremendously. Whether his feelings were the same the second year I cannot say, for I did not hear from him.

"And then there was my friend Dvôrák! What an admirer of this country he was! To me it seems that the biggest compliment he paid it was the laconic answer he gave me when I asked him for his impressions. 'Look at my Fifth Symphony,' he answered; 'that will tell you how America has appealed to me.'

The average German kapellmeister is strangely oblivious to the music of America. Not so Mr. Stransky. "This Summer I had the pleasure of looking through the score of the second act of the new prize opera, 'Mona,' and it filled me with pleasure, being music of much individuality and depth of content. And I have sought to familiarize myself with other American productions, including those of MacDowell, whose 'Indian Suite' is a truly imposing thing. What strikes me most forcibly about this country, however, is the enormous opportunity for the development of



—Photo for MUSICAL AMERICA by Joseph R. Gannon.

Josef Stransky Makes His First Inspection of Central Park—Snapped on the Day After His Arrival in New York

a great national school of composition."

Of all his successes in Europe Mr. Stransky is prouder of nothing than the ovation given him by the Blüthner Orchestra before he left. "You will remember," he observed, "that Richard Wagner said that it is more important for a conductor to make a good impression on his orchestra than on the critics.

"I have not yet met my orchestra here, but I am looking forward to it with delight."

A few more telephone calls forbade Mr. Stransky to concentrate his mind on any but very mundane topics. The long-delayed breakfast made its way up to the conductor's apartments accompanied by an envelope stuffed with press clippings. The sight of his pictures in them almost drove him to despair.

"And I had not believed that anything could be worse of me than those billboard posters that have been staring at me in the streets," he lamented.

H. F. P.

MR. SPALDING NOW A MATURED ARTIST

American Violinist, in First Recital of Season, Stirs Enthusiasm in New York

THE enthusiasm with which European critics have been acclaiming Albert Spalding for the past two years was fully explained when the young American violinist reappeared before a New York audience for the first time after his prolonged absence at Carnegie Hall last Saturday afternoon.

His admirers may well have felt some anxiety on account of the very unviolinistic weather, but to the credit of Mr. Spalding be it recorded that his tone and intonation showed but few traces of the atmospheric handicap. Nor did the rain materially affect the size of the audience, which was large and much disposed to applause.

With André Benoist at the piano Mr. Spalding played a program that opened with Handel's A Major Sonata and Mozart's Rondo in G and closed with Tschaikowsky's "Serenade Mélancolique" and Wieniawski's Polonaise in A. Between these extremes came Kreisler's arrangements of Couperin's "Chanson Louis XIII" and "Pavane," César Franck's fluently melodic "Andantino Quietoso" and three Brahms-Joachim "Hungarian Dances." There was also a novelty in the form of a sonata in A Minor by Max Reger, for whose music the young artist professes affection.

From the very outset Mr. Spalding gave unqualified evidence of the giant strides he has made since he last played here. His art has grown vastly in finish, authority, poise, maturity and refinement and has gained immensely in musical feeling and emotional appeal. There is much poetry now in his readings, his technic has improved in sureness and he draws a much purer tone from his instrument than was

formerly the case. His G string, for example, has lost to a surprising extent the quality of coarseness that once marred it.

Moreover, Mr. Spalding has expanded intellectually. He showed this in the scholarly reading he gave the new Reger sonata. It is written for violin alone—probably because Reger bore in mind that Bach was in the habit of producing similar things and because his followers love to exalt him as the modern Bach. But for all the difficulties it sets before the performer it fails to impress. There are a few oases, such as a gratifyingly brief and sprightly vivace movement and a final allegro, fugal in character and not un-Bachlike in melody. The first part is dull, labored and feeble in ideas and the slow division tends toward the sentimental but lacks the melodic charm with which to enforce the mood. Harmonically the thing offers nothing that is new and little that is interesting.

The audience rewarded Mr. Spalding's interpretation with much applause. Yet far more enjoyable was his emotional delivery of the Handel, the moving Tschaikowsky Serenade, the exquisitely graceful Kreisler bits, and the brilliant Wieniawski piece. The Brahms dances were done not in genuine Magyar style, perhaps, but nevertheless dashing. As encores he gave Sarasate's "Zapata" and "Zigeunerweisen" and fairly reveled in harmonics, double stops, simultaneous bowing and pizzicati and other technical *tours de force*.

André Benoist's accompaniments were played with rare taste and sympathy.

H. F. PEYSER.

Press comments on Mr. Spalding's reappearance:

Mr. Spalding has gained in technical certainty and command over the mechanism of his art, and still more notably in the more intangible matters of style, finish, insight, musical feeling.—Mr. Aldrich in the *Times*.

Mr. Spalding's performance of this sonata (the Reger) was a most praiseworthy achievement. It was sound and solid violin playing, of which the young artist could well be proud. It had not only well-developed technic to command it, but also musical insight and appreciation of balance and design.—Mr. Henderson in the *Evening Post*.

Since he was last here he has grown much in poise, in artistry, in purity of intonation and beauty of tone, as well as in the expression of feeling.—Mr. Finek in the *Evening Post*.

Quinlan Agency to Control Next Tour of Mme. Sembrich

The Quinlan International Musical Agency has just closed a contract for the exclusive management of Mme. Marcella Sembrich in the United States and Canada for the season of 1912-13, when she will make an extended tour including the entire Pacific coast.



Albert Spalding

WERRENRATH'S ART GREATLY BROADENED

Young Baritone Displays Praiseworthy Qualities at Annual New York Recital

Doubtless the question uppermost in the minds of those who heard Reinhard Werrenrath's annual New York recital in Carnegie Lyceum last Tuesday evening was: "Why cannot New York hear more of this splendid young baritone during the season?" It seems indeed unfortunate that such is not the case, for during the past few years Mr. Werrenrath has developed into an artist who can hold his own against many a veteran. From the first notes of last Tuesday's recital he held his audience enthralled by the beauty of his singing and the finish and purity of his art.

It is not only as a singer that Mr. Werrenrath manifests genius, but in the art of program making as well. He knows how to appeal to all tastes and he knows in what relative positions on the program to place divers matters. His songs on this occasion were as follows:

Meeresstille, Nachstück, Gruppe aus dem Tararus, Schubert; O kühler Wald, Tambourliedchen, Brahms; Langs en A, Es Syn, Grieg; Folksong, Sweetheart, Tell Me, Oben, wo die Sterne glühen, MacDowell; Villa of Dreams (Custer Prize Song), Mabel Daniels; The Elfin Knight, My Soul Is Like a Garden Close (written for Mr. Werrenrath), F. Morris Class; The Rose and the Heart, The Days of Long Ago (written for Mr. Werrenrath), Chester Searle; Wie viele Zeit verlor' ich, Lieber Alles, Lebe Wohl, Wolf; Du meines Hertzens Krönelein, Aus den Liedern der Trauer, Strauss.

Mr. Werrenrath's voice has, if possible, gained in mellowness, richness and opulence during the past year. It is now a "golden voice" in the truest sense. There are very few in these days of vocal explosiveness who are blessed with the ability to sing a sustained *mezzo voce* or an ethereal *pianissimo* that carries to the farthest auditor—two of the supreme tests of vocal art—as he can do it. In matters of tone production, phrasing and enunciation he must be held up as a shining example, and in distinction of style, sympathetic insight and poetic understanding he is a paragon of virtues.

He sang the first two Schubert songs with admirable delicacy and grasped the full dramatic essence of the third. And how thankful must the audience have felt for his two Grieg numbers, especially the heavenly "Langs en A"—better known as "By the Brook." It is somewhat difficult to see, though, what advantage is derived by singing them in Norwegian. Enchanting, too, was MacDowell's "Folksong." The other American songs did not shine by comparison with MacDowell, though Mabel Daniels's "Villa of Dreams" is of undeniable interest. Thanks to Mr. Werrenrath's incomparable rendering, they re-

ceived more applause than their intrinsic worth alone could have secured them.

The practice of placing Wolf and Strauss last on the program is one for which the singer deserves commendation. He was especially happy in Wolf's "Wie viele Zeit verlor' ich," which is somewhat above the usual Wolf product in musical inspiration. After the close of the regular program the audience insisted so vigorously on an extra that he gave Strauss's "Allerseelen."

Charles Albert Baker accompanied very effectively. H. F. P.

Opinions expressed by other critics:

He has won praise before now and his singing last night disclosed again all of the fine traits heard in previous recitals.—Mr. Henderson in the *Sun*.

This young baritone has a voice of excellent range and quality, one of its chief charms being the absolute ease with which he managed his effects.—Mr. Meltzer in the *American*.

The singer has a pleasing voice, intelligence and an agreeable personality.—Mr. Key in the *World*.

Women's Philharmonic Society Honors Its President

A reception, combined with a musical tea, at Studio Hall, New York, was tendered by the Women's Philharmonic Society to its president, Amy Fay, on her recent return from Europe. Miss Fay made an address in which she told of the time when she was a Liszt pupil, giving many recollections of the master. Another speaker was Miss Fay's brother, who dwelt at length upon the Thomas orchestra, in which he had taken active part in the financial and business management. Mrs. M. Heinrich Pitzelt, a soprano from Philadelphia, sang several numbers, among which were a waltz song by Strauss and the "Chère Nuit" by Bachelet. Miss Fay closed the reception by playing a few numbers on the piano, which were immensely enjoyed by the large audience. On the evening of the same day, the social meeting of the Women's Philharmonic took place also at Studio Hall, at which Mr. Tuckerton sang several songs by von Felix, and others.

BERLIN'S APATHY TO AMERICAN PROGRAM

[Continued from page 1]

most assuredly! The personality of Nina Jacques-Dalcroze as a singer has a distinct charm which is bound to assert itself. At her best she showed herself in Tiersot's two French Canadian chansons, which she sang with French style and temperament, calling forth the nearest thing to enthusiastic applause of the evening.

A word of admiration for Kurt Schindler, who accompanied his own and his frères' compositions at the piano. With rare good taste and discretion he endeavored to do justice to both composer and singer, modestly keeping in the background, excepting where the composition demanded the contrary.

O. P. JACOB.

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PHILADELPHIA OPERA CLUBS ARE REVIVED

Will Help Make Season a Success

—The First Piano Recital

PHILADELPHIA, Oct. 23.—With the opening of the opera season only ten days off, things have assumed a lively aspect in the vicinity of Broad and Poplar streets, where, in the local Metropolitan Opera House, rehearsals of orchestra, chorus and ballet are being held daily. Some of the principals also are already in town.

Dr. James Wier Robinson was last week chosen president of the reorganized Opera Club, which has reserved boxes for operatic performances this season at the Metropolitan. The other officers of the club are J. M. Mitchenson, vice-president, and Edward Hoopes, secretary and treasurer. The box committee is comprised of Robert B. Sterling, M. Stevenson Easby and William Hatton Green. The membership will be limited to 100. There will also be an opera club this season connected with the Matinée Music Club, under the direction of Mrs. Frederick Abbott, and another headed by Mrs. Phillips Jenkins. The restoration of opera clubs, which flourished under Hammerstein, but were eliminated last season, seems to be a wise move.

One of the first piano recitals of the season was given by Ellis Clark Hammann at Witherspoon Hall last Wednesday evening, when this talented pianist, whose fame locally has been won chiefly as an accompanist, took the opportunity to prove that he also deserves recognition as a solo performer. His recital was in every way a success, as the audience was large, and the program, while long, was so evenly balanced, so varied in type and color, and so well played throughout, that it was received with genuine enthusiasm, and three encore numbers were added. Mr. Hammann's principal number was Beethoven's Sonata, op. 27, No. 2 (the "Moonlight"), which he unwisely placed first on the program, as its interpretation was somewhat interfered with by the late-comers, who were permitted to enter between the movements, thus causing some confusion. Schubert's Menuetto in B minor and Schumann's Arabesque, two other numbers by Schubert and Schumann, Chopin's Berceuse in D flat, and Liszt's Waldesrauchen completed the list of works by the old masters. In conclusion Mr. Hammann gave a notable list of modern works by Arensky, Pugno, Massenet and Moszkowski, with an étude of his own composition which made an excellent impression.

William Latta Nassau gave, at the New Century Drawing Rooms last Thursday afternoon, the first of his ten weekly "Talks on the Symphony Concerts of the Philadelphia Orchestra," which also will include on occasion references to some of the most important operatic productions of the season. Mr. Nassau is not a fluent speaker, but he is well equipped for the work he has undertaken in a musical and technical way, and is able to make his discourses interesting and enlightening. Last week he discussed the compositions played the following afternoon and on Saturday evening by the orchestra. He was assisted by Mrs. Nassau, who is one of Philadelphia's best known soprano soloists; Emil Hahn, violinist, and Marian Chilcott Ritchie, Marie Hurlbut and Alice Zahn, pianists.

At the festival concert on the Steel Pier at Atlantic City last evening the soloists were two Philadelphia artists—Elsie North, coloratura soprano, and Joseph S. McGlynn, one of this city's most popular tenors. William Sylvano Thunder presided at the piano in his usual efficient style.

Ella Day Blair, of this city, a talented pianist and singer, gave a recital at the

Porch Club of Riverton, N. J., last week, with a program devoted to Grieg and MacDowell.

Dorothy Johnstone-Baseler, the harpist of this city, played with much success at East Orange, N. J., last Friday evening, when she gave a recital in honor of Admiral Sir Charles and Lady Drury, of England.

The Fidelis Male Quartet, of this city, under the direction of W. Palmer Hoxie, the vocal teacher, has started on a busy season, having been engaged for a number of concerts in Philadelphia and nearby cities. The quartet is composed of Harry V. Bruce, alto; William J. Austin, tenor; Harry J. Conwell, baritone, and John W. Vanderloot, basso.

Word has been received of the successful début of Mrs. Henry Clay Swenk, soprano, of this city, in grand opera abroad. Mrs. Swenk made her first appearance at Como, Italy, September 19, as *Inez*, in "Il Trovatore," and one of the papers of that city spoke of her as follows: "She possesses a voice of sympathetic timbre which is well educated and very true. If we consider that she came to us without one word of Italian, and in a short time, under the guidance of Maestro Cavaliero Mano, has been able to obtain such a very good result, we must say that the generous applause of the public was truly merited."

The Philadelphia Opera and Concert Party has been organized, with a quartet of singers, headed by Theodore Burkart, basso-cantante, at present solo bass at the Church of the Holy Apostles, for an extended tour of twenty weeks through the West and South. The quartet is composed of Caroline B. Schrenk, dramatic soprano; Lotta Cotterall, mezzo-contralto; Horace Clement, Jr., lyric tenor; Theodore Burkart, basso. Horace Hokanson is the musical director and accompanist.

ARTHUR L. TUBBS.

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ZIMBALIST'S SMILE CAPTIVATES

Young Russian Violinist Confides That He Enjoys Writing Music Better than Playing It

In looking at Efrem Zimbalist one thinks instinctively of Mona Lisa. Not that there is any facial resemblance between the young Russian violinist and the lady in the picture, but because both Zimbalist and Lisa always smile. Even here there is a point of difference, for when Zimbalist smiles the Zimbalist smile one gets the impression of nothing cryptic, cynical, enigmatic or otherwise mysterious. It is a very frank, open, cheerful and cordial smile, and it seems always *à propos*. It enlivens his occasional conversation and it adds point to his protracted silences.

Mr. Zimbalist is dreadfully bashful, especially when one wants him to speak about himself and his work. To make him talk for three minutes at a stretch is an achievement to be proud of. So the interviewer is lucky if one of the violinist's friends happens to be on hand to act as mediator. Such was the case when a representative of MUSICAL AMERICA called on him a few days ago and strove heroically to make him say things. He did talk a little now and then, at the insistence of the friend in question, but for the rest—he smiled.

Once indeed Mr. Zimbalist did disclose something interesting concerning himself; but then it was done without the aid of words. Besides being a violinist he is a composer—and quite a prolific one, considering his two and twenty years. He studied with Glazounow and enjoys writing music much better than playing it (this last he said himself). His catalogue of productions includes a symphony, a violin concerto, a suite "in ancient style," some other suites and many short pieces of diverse character. He played several on this occasion—he is a pianist of no insignificant skill—and showed his writings to be of a character that makes one anxious to be better acquainted with them.

Mr. Zimbalist forgot to be silent for a moment when he heard that his distinguished colleague and classmate, Kathleen Parlow, was in America. It even caused his expansive smile to expand still further. Leopold Auer's pupils always have the highest regard for each other—a regard which is second only to the esteem they bear their teacher.

And would Mr. Zimbalist say something about Auer, about the personality and the methods of the man who has turned out a Zimbalist, an Elman, a Parlow? Well, Mr. Zimbalist might have if he had been loquacious. But he was most aggravatingly laconic.

FARRAR IN INDIANAPOLIS

With Clément and La Forge She Opens Local Music Season

INDIANAPOLIS, Oct. 21.—The real season of music in this city was ushered in with great splendor on Wednesday night, when Ona B. Talbot presented Geraldine Farrar and of Edmond Clément, the French tenor, Frank La Forge was the accompanist.

Miss Farrar's programmed songs were all old French, with the exception of those from Debussy and Reynaldo Hahn. The singer rose to her height in the recitative and aria from "Susanna's Secret," which was the gem of the evening of song. Charming she was indeed as she seated herself at the piano and played her own accompaniments for three encores. Mr. Clément was delightful in all of his songs and won the audience completely. The program contained thirty-three numbers with

"He is a very great man. He is a great violinist as well as a teacher. He has given many recitals in Russia. He seems to have more success than most other violin professors of Europe because—because he is so much better than them. He makes one work, but not like Sevcik, who, when I once spoke to him about practising, told me that he thought six hours a day would suffice for me. Auer is different. Auer lets you use your discretion in the matter. I could not practise for many hours at a



Efrem Zimbalist, the Russian Violinist, of Whom Great Things Are Predicted. He Makes His Début in New York on November 10

stretch because I have tender fingers and would be likely to harm myself very much."

And prayers, threats or entreaties could not produce any more information about Leopold Auer.

"This sudden appearance of great violinists in Russia—how is it that this particular form of musical activity has taken root so suddenly in that country?"

"It hasn't. Very great violinists have abounded there for many, many years. Only they never came out and showed themselves anywhere else."

More silence, after which Mr. Zimbalist blushingly volunteered the information that he was going to play some of his own music in America this Winter and that he considers the Glazounow concerto one of the greatest ever written.

The rest was silence—and the Zimbalist smile. H. F. P.

encores, including two soli for piano by Mr. La Forge. This artist was at his best in both compositions, one of his own, "Romance," and the McDowell Etude de Concert. M. L. T.

Farrar-Clément Concert in Milwaukee

MILWAUKEE, Wis., Oct. 21.—The Farrar-Clément concert at the Pabst Theater last night opened the Milwaukee season of song recitals which are being conducted by Mrs. Clara Bowen Shepard. Geraldine Farrar, one of America's most popular opera stars, had the artistic assistance of Edmond Clément, the French tenor, and both appeared with accompaniment by Frank La Forge, one of the most accomplished accompanists now on the concert stage. M. N. S.

Alvah Glover Salmon's Bookings

On the itinerary of Alvah Glover Salmon, the pianist and lecturer, for this season are the following cities and colleges: New York, Boston, Philadelphia, Hartford, Conn., Trenton, N. J., Williams College, Westminster College, Pa., New Castle, Pa., Pittsburgh, Jamaica, N. Y., Troy, N. Y., Syracuse, N. Y., and also a number of private schools and several important cities in the South. He will give a special lecture-recital for the Boston Symphony Orchestra at the course of concerts by this

organization under the auspices of the Brooklyn Academy of Arts and Sciences.

RAMEAU'S MUSIC HAS A CHARM FOR MODERN EARS

Mottl's Arrangement of Suite by Eighteenth Century Composer Feature of Thomas Orchestra Concert

CHICAGO, Oct. 23.—The second concert of the Theodore Thomas Orchestra season again brought forth the cleverness of Frederick Stock as a program maker. The changes and new enlistments noted at the inaugural concert have already become sympathetically synchronized with the organization and all the arms of the service seemed happy in strong and gentle service. From time to time the string body of this great orchestra has attracted the fire of critics, but it seems better adjusted this season than usual. The age limit has been reduced and many of the first chairs are filled with more youthful players than ever before in the history of the organization. The playing has much verve, accuracy and elegance.

The performance of a suite by Rameau skilfully orchestrated by Felix Mottl, brought forward a series of melodies that for charm, clarity and variety were most eloquently and delightfully discoursed. When one considers their seeming simplicity, it is difficult to conceive that Rameau was considered, in his day, a sensationalist and awed like Richard Strauss. If one could imagine that "La Poule" reflected the atmosphere of Chantecleer before the greatest dramatist of France today caught it, or that "L'Egyptienne" anticipated the musical swirls that Ruth St. Denis has revivified, and the dainty charms of the minuet were not monopolized by Mozart—the revival of Rameau's dainty musical imagery seems timely even if drawn from a century past. In contrast came the rugged preface of Dvorák's overture "Hussitska," based upon the old Hussite hymn, a composition that in breadth and variety seemed free from the racial coloring that dominates so many of the Dvorák compositions.

Heinrich Noren's diversified suite, aptly termed the "kaleidoscope," was another poetic contribution full of dainty orchestral devices, to test all values of instrumentation.

This was the second hearing of the Noren composition, but it impressed stronger than ever by its charm and craftsmanship. The finale of the concert, embracing excerpts from Berlioz's "The Damnation of Faust," had a telling and impressive interpretation. C. E. N.

RECORD COLUMBUS AUDIENCE

It Assembles to Hear Geraldine Farrar—Program a Bit Disappointing

COLUMBUS, O., Oct. 21.—The Woman's Music Club opened its season of 1911-1912 in Memorial Hall last Wednesday night by presenting Geraldine Farrar and Edmond Clément in a joint recital. The audience was of huge proportions, numbering nearly 3,500. It was the largest paid concert audience ever assembled in Memorial hall. The curiosity to hear Miss Farrar was, of course, responsible for this great outpouring of people. The audience was recruited from all over central Ohio and the singer was responsible for producing the largest receipts in the history of the Woman's Music Club.

Miss Farrar's program was not one that displayed her voice to the best advantage. While original and of the most artistic sort, it was undoubtedly too much for a mixed audience such as she sang to here. There was but one number in the regular program given in English, namely, "To a Messenger" (La Forge), which Mr. Clément sang. However, Miss Farrar gave two encores in English which lightened the program somewhat. Her voice was in superb condition, and Mr. Clément, too, was at his best in this respect. Frank La Forge's accompaniments were marvels of beauty. O. S.

Director of Richmond Festival

RICHMOND, VA., Oct. 21.—It is understood from the best authority that the executive committee of the Wednesday Club has tendered the directorship of the next festival to Arthur Scrivenor, of this city. Mr. Scrivenor says that he has the matter under consideration.

G. W. J.

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BALALAIIKA MUSIC AGAIN HEARD HERE

Its Exotic Charms Exerted Upon a Tremendous Audience in Carnegie Hall

Lovers of the exquisite and the exotic in music turned out *en masse* last Monday evening, when the Balalaika Orchestra gave its first New York concert of the season in Carnegie Hall. Fifteen minutes before the hour for beginning there was a solid phalanx of ticket buyers stretched across the lobby. The audience was brilliant and enthusiastic to a fault, for its continued insistence on encores delayed the close of the concert until close upon eleven o'clock.

The program of the Balalaika artists was similar to those of last year in general character. By far its most attractive feature were the melodious Russian folksongs which it gave so often on its previous visit, but of which its audiences never tire. The spirit, intensity of feeling, wealth of rare tone colors, wondrously subtle dynamic gradations and rhythmic inciseness with which Mr. Andreeff's men render them is worth journeying miles to hear. The climax was attained in the greatest of all Russian folksongs, "Av Ouchnem," which was played last Monday with such irresistible emotional appeal that the audience could scarcely wait for the last note in its eagerness to demand a repetition. Almost equally moving was the performance of Tschaikowsky's Gregorian "In Church." Of the remaining numbers, among which were an air from "La Bohème," Rubinstein's "Melody in F" and a "Serenade," by Drigo, the most gratifying was a Viennese Waltz, by Mr. Andreeff, of charming melody and captivating swing—a waltz that makes one feel inclined to call Mr. Andreeff the Russian Johann Strauss. The audience was anxious to have it over again, but the conductor with regrettable modesty gave them the Godard "Berceuse" instead. During the evening a balalaika solo was admirably played by Mr. Pogoreloff.

The evening offered an additional feature of interest in the début of the Operatic Quartet from the Imperial Opera Houses of St. Petersburg and Moscow. It consists of Liupov Orlova, soprano; Olga Scriabina, contralto; Nikolai Vasiliev, tenor, and Joseph Tomashevitsch, basso. They appeared in fantastic Boyar costumes and sang duos, trios and quartets by Glinka, Dargomitski and Tschaikowsky. They gave this music with a certain amount of spirit, but as singers pure and simple they are disappointing and can scarcely be said to satisfy New York requirements. They were called upon to repeat several of their numbers.

H. F. P.

What other critics wrote:

In their own music with its sad and touching strains, the appeal of the strange peasant orchestra was potent. And in some kinds of operatic music, such as the "Racconto" from "La Bohème," the Balalaikas (with the kindred instruments included in the orchestra) were heard to advantage.—Mr. Meltzer in the *American*.

M. M. W. Andreeff's players still perform in the same delightful way on the unique national instrument, which has been so much developed since he began to devote himself to this primitive Slavic music.—Mr. Henderson in the *Sun*.

Once more the playing of the orchestra aroused wonder because of its precision and exquisite shading.—Mr. Aldrich in the *Times*.

Hugo Kortschak's Recital Tour

CHICAGO, Oct. 23.—Hugo Kortschak, the first violinist of the Theodore Thomas Orchestra, returned from a recent recital trip through Kansas more than gratified over the success of his venture in a comparatively new line. His independent studio in the Fine Arts building has become one of the busy places in that structure. He will give a recital in Music Hall Wednesday evening in association with Arthur Rech, pianist, who has just returned from a Summer in Europe. On this occasion the Reger Chaconne will be played.



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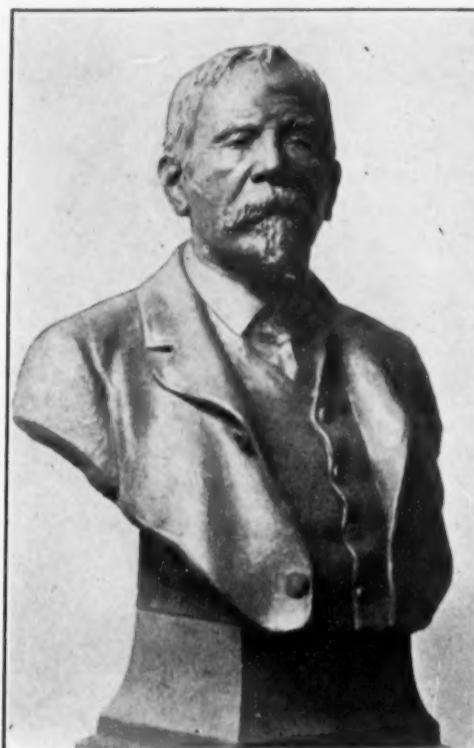
LISZT'S RELICS TO BE EXHIBITED HERE

Manuscripts and Other Memorabilia Will Be Shown Sunday at the Century Theater

In connection with the Liszt Centenary concert of the New York Symphony Society at the Century Theater, New York, on Sunday afternoon, there will be shown in the foyer of the theater a collection of Liszt manuscripts and other memorabilia. Walter Damrosch contributes many interesting relics, including manuscript sketches for compositions in Liszt's own hand; the autographed manuscript copy of his epilogue to "Tasso," which he sent to Dr. Leopold Damrosch, to whom the work is dedicated, and a little flower which Liszt picked in 1855 in the Goethe Garden in Weimar and gave to his friend, Dr. Damrosch, because it was called the "friendship flower." On the paper to which it was affixed Liszt wrote the next day the following quotation from Goethe: "Das Alte Klappert, das Neue Klingt" (the old rattles, the new sounds). Among others loaning manuscripts and portraits will be Rafael Joseffy, Rudolph Schirmer, Constantin Sternberg, and many more. The collection made by the late Dr. William Mason will also be drawn upon. Some thirty portraits, many of them autographed, will be shown, covering the youth and maturity of the composer. The original manuscripts of four of the Hungarian Rhapsodies will be shown and there will be letters and other relics giving an interesting idea of Liszt's personal side. The soloist at each of these Liszt concerts will be Harold Bauer, the pianist.

Dr. Charles Harriss's Sheffield Choir has finished its New Zealand concerts and is now in Australia.

FOUNDER OF BOSTON'S ORCHESTRA SUBJECT OF A NEW BRONZE BUST



Bust of Major H. L. Higginson, Placed in Foyer of Symphony Hall, Boston

BOSTON, Oct. 21.—Symphony Hall, the home of the Boston Symphony Orchestra in Boston, has just been enriched by the placing in the foyer of a bronze bust of H. L. Higginson, the founder and sustainer of the orchestra. The bust is the work of the eminent Boston sculptor, Bela Pratt, and it has been set in a rich placement of Sienna marble designed by A. W. Longfellow.

The donors are friends of Mr. Higginson who have elected to remain anonymous.

ALMA GLUCK WITH POHLIG'S ORCHESTRA

Kalinnikow Symphony Feature of Program—Soloist Proves Her Popularity

PHILADELPHIA, PA., Oct. 23.—With Mme. Alma Gluck as the soloist, and Basile Kalinnikow's Symphony No. 1, in G Minor, as the orchestral feature, the program for the Philadelphia Orchestra's second pair of concerts, at the Academy of Music last Friday afternoon and Saturday evening, was especially rich in musical charm and gave manifest delight to an audience that completely filled the house at the first concert, and another of encouraging large proportions on Saturday evening.

Mr. Pohl is not only a great conductor, but with musical genius he combines rare taste and judgment in the arranging of a program, so that his concerts are seldom too long and invariably well-balanced and comprehensive. Last week he chose to open with the familiar "Sakuntala" overture of Goldmark, the ravishing prelude to an opera that never was written, and while it lacks the element of novelty, its richness of melodious beauty makes it always welcome, while in sparkling contrast at the close was played the merry overture from Smetana's "Bartered Bride."

Mme. Gluck is regarded as a local favorite. The reception she received both Friday afternoon and Saturday evening left no room for doubt of this fact. Her program number was the "Re Pastore" aria of Mozart, in which her pure, liquid soprano tones were heard with exquisite effect, her execution of the difficult passages, in which abound chromatic shadings of tone very likely to bring disaster to an inexperienced singer, being flawless. It cannot be said, however, that this old-fashioned aria displays to the fullest ad-

vantage Mme. Gluck's beautiful voice or her best ability as a singer. As an encore she gave the familiar old Bishop bird-song, "Lo, Hear the Gentle Lark," one of the florid favorites of coloratura singers innumerable, and while she sang it charmingly, with considerable fluency and a sweetness of tone that matched well the bird-like voice of the flute, as heard in the obligato skilfully played by Mr. Marquerre, it was evident that her forte is not that of a Melba or a Tetrazzini, her voice, temperament and style seeming to tend more to the modern dramatic school. Mme. Gluck was beautiful to behold in a gown of embroidered cloth-of-gold, with a turban hat snowily plumed—at least, with these was she adorned at the Friday concert—and in her dressing room afterward told the MUSICAL AMERICA man that she was glad to sing in Philadelphia—"And I'll tell you why," she said, turning the compliment neatly, "because I have been here before."

But admiration for the soloist, even one so beautiful and talented as Alma Gluck, should not obscure the fact that Mr. Pohl is giving "symphony concerts," and that after all, the "play" of the orchestra is "the thing." The Kalinnikow symphony was revealed in all its Slavonic melodiousness, for while it is distinctly of the modern Russian school, profusion of tonal complications is largely absent, the themes being clearly defined and easily followed, the development throughout being marked by comparative simplicity and distinct charm. Especially alluring is the andante, in which harp and woodwinds furnish colorful strains of poetic and romantic effect, and the brief scherzo, in which the Slavonic spirit is most pronounced, furnishes a marked contrast, the heavily scored finale being the least interesting of the four movements. The interpretation was superb, Mr. Pohl evidently being quite *en rapport* with the music, and the musicians responding so nobly that, at the close, they were all called to their feet to acknowledge the vociferous applause.

ARTHUR L. TUBBS.

Gottfried Galston, the pianist, has taken a house near Munich, after living in Berlin for nine years.

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Dear MUSICAL AMERICA:

Ossip Gabrilowitch's scathing attack on the gentleman who is pleased to be known as "the Dean of the musical critics," together with your comments, would have appealed to me more strongly if there had been some recognition in Mr. Gabrilowitch's letter, as well as in your editorial, of the long years of faithful service, not only to his paper, but to the cause of music in this country, which must be placed, in all fairness, to Mr. Krehbiel's credit.

It is always unfortunate in such cases that however justified such a criticism may be it does not tell the whole story.

Let us grant that in this particular instance the *Tribune's* critic was unjust to the truly great Mahler; and that he flew in the face of public sentiment when he wrote that bitter article, immediately after Mr. Mahler's death. But is it just that he should be placed before the bar on that issue alone? I am tempted to say this from the conviction that few people realize what the duties of the critic of a big metropolitan daily have become, owing to the enormous increase in our musical activities of all kinds.

As Mr. Finck of the *Evening Post* said in your paper some time ago, "What the critics need is more sleep!" Their work has been continually piling up, that even with the assistance of kindly disposed friends who hover about them and help them out, the burden has become almost intolerable.

Just figure for yourself for a moment the number of opera performances, orchestral performances, recitals and concerts that call for the critic's attention, and where all those personally interested expect a careful review "the morning after". The matter is indeed one that is physically impossible, so we are often treated to the sight of a critic rushing away before the performance is over, that he may appear at the fag end of another performance somewhere else.

Now, besides this immense pressure of work there are ever so many influences which claim the critic's attention and consideration.

You, as well as Mr. Gabrilowitch, refer to the "interests that would control in the musical world and which were supposed to be hostile to the great Mr. Mahler, as having had something to do with Mr. Krehbiel's attitude. Perhaps they had—perhaps they had not. Such charges, we know, are being constantly made, not always with truth.

I have heard Mr. Krehbiel criticized for his intimacy with a leading piano house; for his intimacy with certain music publishers; with certain directors of orchestral concerts; with certain prime donne. Similar criticism has indeed been leveled at other critics for years past. Perhaps it was well founded, perhaps it was not; but anyway, one thing is certain—that the business administration of our metropolitan dailies has not yet awakened to the fact that the musical activities of a New York season are wholly beyond the power of a single critic to properly chronicle; that an almost inhuman burden is put upon his shoulders, and that the time has come when the organization of such a paper, pretending to deal properly with happenings in the musical world, should be sufficiently large to meet the issue properly and finally that the musical critic is entitled not merely to a stipend which barely enables him to live in ordinary decency, but to one that should put him not only above suspicion, but above the necessity of having to earn money by giving lectures, writing books and teaching pupils, so as to make both ends meet.

I happened to be in a little coterie of professionals at supper who were discussing the letter of Mr. Gabrilowitch in your paper. While Mr. Gabrilowitch's sentiments were generally supported there was one gentleman of high standing who supported Mr. Krehbiel's attitude, though he

admitted that he thought he had gone too far, and that his post-mortem attack was ill advised, to say the least.

Among the party was a leading prima donna, who, while daintily poising a piece of broiled chicken on her fork, said: "Eh bien? But 'oo read vat Monsieur Kraybel write ennahow?"

The Wagner enthusiasts ought to be happy! Within the last few weeks we have had no less than three ladies who, according to the proceedings in the divorce court, were known to their affinities by the titles of the Wagner heroines; though in one of the cases the affinity seems to have rather emulated our late friend Romeo in coming up to the boudoir of his inamorata by means of a long stepladder.

Meantime one of the greatest of the Wagner representatives on the opera stage, Olive Fremstad, has copied more humble folk and put her husband away, which will be cause for rejoicing to many who knew him and considered him only as "the ogre who watched over the fair princess" and would not allow even her personal friends to get near her.

According to the statements in the papers (which, by the by, have been giving a great deal more attention to Madame Fremstad's domestic difficulties than they ever did to her wonderful, most charming and artistic performances), the ogre in question overcame the natural diffidence of the lady by parading the fact that he had some \$200,000 in cash, not to speak of various gold mines. The cash soon vanished; the gold mines did not materialize—and then the usual thing happened. The great artist was working to pay the expenses of the ogre, while he found relaxation with other ladies.

Those who, like myself, have an enthusiastic admiration for Madame Fremstad, cannot understand the ogre's bad taste and cannot help expressing astonishment that so many women on the stage whom even blasé men find entrancing, charming, as well as artistically eminent, throw themselves away on the ogre type and not only do that but lay their hard-earned dollars at the ogre's feet.

What is the cause of the fascination?

As a further sample of the large amount of space which our daily press devotes to the matrimonial difficulties and scandals pertaining to any one who has reached eminence in the musical or dramatic profession, let me quote the case of Mr. Beecham, the son of the well-known pill maker of England.

Mr. Beecham has rendered notable service to the cause of music in England and has distinguished himself by an amount of enterprise which, while it does credit to him, is a serious reflection upon other prominent managers and conductors in the old country. This has not brought him half as much notice as a suit for divorce because of his supposed infatuation for another lady besides his wife.

That his father, the pill man, seeing the proceeds of the pills going into opera and orchestral concerts, should declare his son crazy and should want to lock him up in a lunatic asylum, is not to be wondered at, but because this highly talented, really amiable man desired to do something more with the pill money than squander it in gambling, horse racing or in running a harem, the writers for the press, instead of being impressed with a certain regard for him, seem to have simply jumped at an opportunity for poking fun at him and pillorying him before the public when his wife brought suit for divorce.

* * *

Zimbalist, the eminent violinist, is here. He will find that all that is written for him and about him by industrious press agents will be as nothing by the side of the story told by his manager, Richard Copley.

It seems that Mr. Copley was called up on the phone and asked by a lady who was to give "the Zimbalist recital" which she saw announced early in October at Carnegie Hall. When she was told that Zimbalist was to give it she asked what "it" was. When further told that Zimbalist was the Russian violinist of eminence she replied she thought "it" was some kind of a new instrument, like a hammerclavier or guitar!

As I said, I am quite sure this story, which, by the bye, I see has already appeared in that wonderfully brilliant paper, the *Evening Sun*, will go the rounds of the press under the heading of "Musical News"!

* * *

Writing of the *Evening Sun* reminds me that it recently credited Sir W. S. Gilbert, the librettist of many well-known light operas, with a story in which Liebling, the pianist, is made the hero.

The story runs that on a certain occasion, when Liebling had played, Gilbert met him and said: "Sir, I have heard Liszt," Liebling bowed.

"Sir, I have heard Heinrich Hertz," Liebling bowed.

"I have heard Paderewski," Liebling bowed. "But none of them ever perspired as you did."

In the first place let me say that the Liebling here meant is Georg Liebling, the eminent German pianist, not the young man who ekes out a precarious living writing mushy libretti for comic operas.

Anyhow, in this story the real performers concerned were the late Czar of Russia and the late Ferdinand Dulcken, well known in this city for years as a pianist, teacher, composer, whose mother, Madam Dulcken, was for a long time the private pianist to Queen Victoria.

Dulcken, in the course of the only tour he ever made, arrived at St. Petersburg, where he gave a recital before the court. He was inordinately fat. When the concert was over the Russian Emperor rose and, in German, paralyzed Dulcken by the dubious compliment which W. S. Gilbert is now credited with having paid Georg Liebling.

* * *

The press agent has been long famed for overstepping himself, and what he says has finally come to be regarded often as but another cry of "Wolf! Wolf!!" When a press agent, therefore, has a really good and seemingly incredible thing he ought to find some new way of substantiating his statements, perhaps by offering them in certified form, subscribed to by unimpeachable critical authorities. This reflection has been occasioned by the following letter which your Mephisto received the other day from Portland, Ore.:

Dear MEPHISTO:
I am enclosing a clipping from the *Oregon Journal* of October 15. I would like to hear your views. Is it possible for a person twenty-one years old to have memorized and retained eleven hundred compositions, especially when one reads that there are twenty-eight concertos. Comparing the 10,000 pages of music with the number of words used in the ordinary speaking vocabulary, it seems an impossibility, and my many Portland musicians has been so declared. This same statement appeared in a paper several weeks ago and aroused considerable discussion. We wish to hear your opinion.

Yours Truly,
HELENA CLARKE.

The enclosed newspaper clipping tells of the extraordinary repertory of Olga Steeb. The man who makes the statement—in this case the husband of the pianist—leads up to his point by saying how few musicians can play from memory twenty-five compositions averaging, say, six pages in length; how extremely few there are who can play fifty such pieces; and further, that probably not one in ten thousand can play two hundred or more.

Rubinstein played one thousand compositions from memory, but Olga Steeb, we are told, has a repertory of eleven hundred memorized compositions. There are concertos galore, seventy sonatas, the entire piano works of Bach, and very, very much besides. We are told that she never made an effort to memorize a composition.

This and similar statements appear to have taxed the credibility of our Portland friends. And so my opinion is asked. I wonder why instead of writing for my mere opinion our friends did not write to Olga Steeb's husband himself and ask for official verification. About all I can say is that while I have no knowledge of Olga Steeb's repertory beyond what I have seen in this clipping, the matter, I am bound to confess, does not strain my credibility to the extent that it has strained that of my Portland correspondent.

Any one who cares to look up the question of remarkable memories and remarkable feats of memory will find plenty of authenticated cases just as remarkable as that of Olga Steeb, and, in fact, more remarkable. The Persian poet, Hafiz, knew the entire Koran by heart, by virtue of which he held the title of "Defender of the Faith." I believe that the name Hafiz in itself is a title of distinction and implies some such feat or capacity. The creative spirit underlying nature appears to have the power of heightening any one faculty to a degree wholly incredible to those who have had no experience in such matters. Some scientists, I believe, have maintained that absolutely everything that a person

experiences is photographed as truly upon the memory as every detail of every object before the camera is photographed upon the plate, and that, *under the right conditions*, everything can be dug up again out of this memory. This is hinted at in curious ways in the experiences of many people, perhaps all, who find some absurdly microscopic detail crop up, which they never dreamed they had retained in their memory at all.

Musical memory is a particularly absolute kind of thing. A person who really has the faculty is unconscious of effort in its exercise, and finds it just as easy to trail over the identical path of notes of any composition which has once been put through the consciousness as an Indian finds it easy to follow up again any path which he has once made through the trackless forest.

There is probably an absolute faculty of memory—a principle of memory—which is never found in entire perfection in any single human being. All people approach, more or less, this absolute faculty or, more frequently, depart from it. Some approach it in an incredible degree, usually, however, along but a single line. With some it is figures, with some words, with others music, and so on. Tests in the hypnotic state reveal things retained in the memory of individuals which, in their waking state, they had no idea were there.

Let us, therefore, give the press agent his due (you know I always insist on mine) and recognize the possibility of such an extraordinary faculty of memory. I wish that my memory was less abnormal. I remember enough of the petty foibles of musicians to fill such volumes as would make Olga Steeb blush for her repertory.

* * *

Every one has read sentimental tales of clowns who have had to go on with their performance while their very heart was breaking. There is *Pagliacci*, for example. And all people have heard of those who, because of the possession of some amusing talent, have had to exercise it professionally for a living, while, in reality, their soul is consuming itself with the consideration of more serious things.

But did you ever hear of the great ambition of Oliver Herford, the New York wit, whose poetical alphabets, animal verses, revised proverbs, and such things, have amused all of us for years? I only recently learned that he has one. It appears that he was at a dinner party and next to him sat a very important lady who had not met him before, who began in this wise:

"Mr. Herford, does it not seem a pity that your whole life should be given up to the mere making of jokes and witticisms? Have you no aim to accomplish things of a more serious nature—no ambition to rise to a higher plane?"

"Yes," said Mr. Herford, reflectively, "I have an ambition, one that I have cherished ever since I was a boy."

"Splendid!" said the important lady, "it does me good to hear it. I wish that you would tell me what it is."

"I will," Mr. Herford replied. "It is this: ever since I was a boy I have wanted to throw an egg at an electric fan."

Your
MEPHISTO.

Arthur Shattuck to Introduce Rachmaninoff Concerto in This Country

Arthur Shattuck, the pianist, has been engaged by the Theodore Thomas Orchestra for two concerts in the regular subscription series in Chicago, March 8 and 9. Mr. Shattuck will play the Rachmaninoff Concerto, No. 1, which has never been performed in this country.

Mr. Shattuck will, during the coming season, appear with the Theodore Thomas Orchestra at Milwaukee, with the New York Symphony Orchestra at New York, Oberlin, O., and Detroit, Mich., with the Minneapolis Symphony Orchestra at Minneapolis and Neenah, Wis., and with the St. Louis Symphony Orchestra at St. Louis.

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CLEVELAND'S WELL LOVED COMPOSER

James H. Rogers's Songs and Organ Compositions Carry Their Grateful Message Far and Wide—His Work as Organist and Choral Conductor

CLEVELAND, Oct. 14.—It is one thing to write music and quite another to get it performed, and yet in the last analysis music cannot be said to exist unless it is performed. The composer, the performer and "the creative listener," to use Mr. Schaufler's phrase, are all required to bring forth a work of genius in the realm of music.

Just what is the quality which makes the song singable, the quartet effective or the composition for organ or piano "grateful" to performer or listener it is hard to put into words, but James H. Rogers, of Cleveland, has discovered the secret, and in the midst of a busy, happy life, surrounded by devoted friends and admiring pupils, he has the added satisfaction of knowing that the world is enjoying his music in unusually large measure.

Between the Scylla and Charybdis of abstruse dullness on the one hand and light triviality on the other, Mr. Rogers's music reveals a charm, a grace, a perfection of finish all its own. It is the true reflection of the composer's own delightful personality. Every one loves James Rogers, and all musicians and amateurs love his music. It is genial and sincere. Without morbid striving after the unattainable, it is sane and wholesome, and its author writes because he has something to say.

Mr. Rogers's serious German training in Berlin under Löschhorn, Rohde, Haupt and Ehrlich laid the foundation of technical thoroughness, but the supplementary study in Paris, under Guilment, Fissot and Widor, developed qualities much more distinctly his own, and in organ music he surely may be said to belong to the Guilment school. There is an unceasing demand for his organ compositions, and his wide experience in organ performance may partly explain this, for on two days in the week Mr. Rogers presides at the organ in churches of importance, on Saturday in the synagogue of the older Jewish faith, where the traditional ritual calls for high scholarship in singers, organist and choirmaster, and on Sunday in the first Unitarian Church, a congregation demanding music of the highest standards.

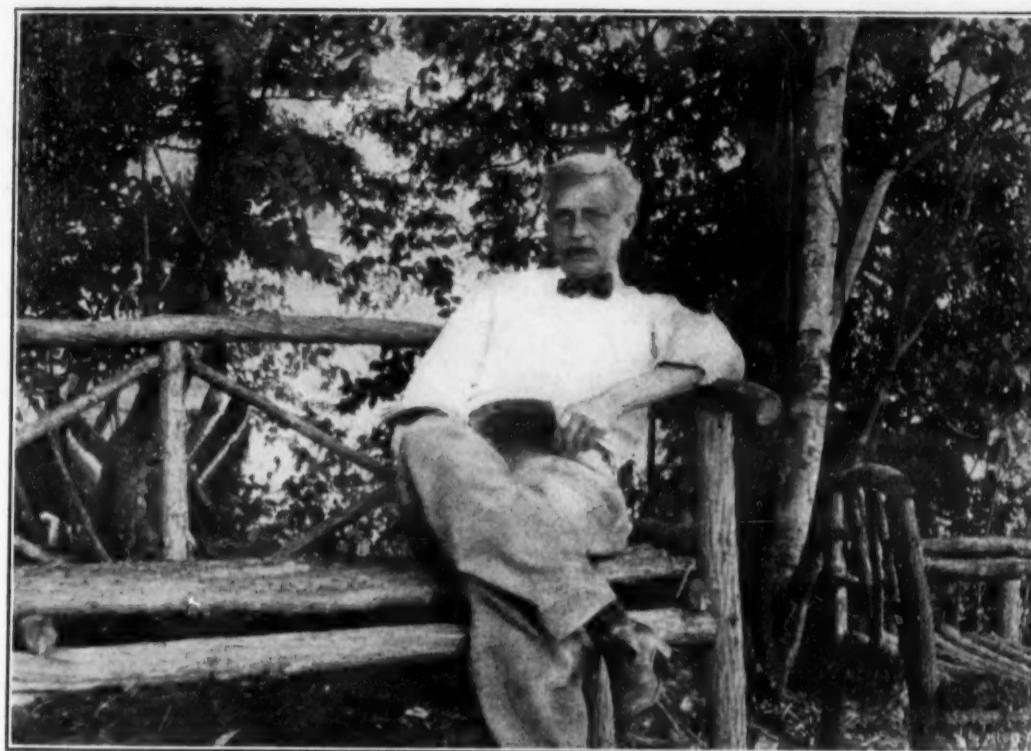
Not only is there a large demand for Rogers's new compositions by organists of the first rank, but old favorites like the Suite in G Minor are played everywhere by such men as C. E. Clemens, Edwin Arthur Kraft, Harrison Wilde and Samuel

Baldwin. The Intermezzo from this suite is one of the most charming bits of organ inspiration imaginable. The new Sonata in E Minor was played by Clarence Eddy last season upon nearly every organ which

strain is "Reveille," written in stirring, heroic mood.

The services of Mr. Rogers are always in demand as a chorus conductor. The men of the Singers' Club, the women of the Rubinstein Club and the Tuesday Club, of Akron, have all at different times obeyed the swing of his baton, while for this season he leads the sons and daughters of Erin in the enthusiastic performance of Gaelic music in the Irish Choral Society.

How the hours of the day and evening so filled with pupils, with chorus and choir rehearsals can furnish time for incessant writing of music is the wonder of Mr. Rogers's friends, for, as he says himself, "I write all the time." At first taken up



James H. Rogers at His Summer Place on Les Chenaux Islands, Michigan

was fortunate enough to have one of his artistic programs for its opening.

Mr. Rogers's church quartets are as numerous as the "leaves of Vallombroso," but it is as a song writer that the average music lover knows him best. Scarcely a program of the day but bears his name. Perhaps it is not too much to say that no concert of Nordica's is ever complete without "At Parting," which she has made peculiarly her own, though Mary Garden used it on her tour last year, while Louise Homer and Geraldine Farrar have sung it everywhere. "Love has wings" has been Mme. Sembrich's favorite, and all the concert tenors of the country sing "Julia's Garden." "When I gaze into thy eyes" is a favorite of Cleveland's favorite soprano, Mrs. Seabury C. Ford. Cecil Fanning made a specialty of the "Wage of the Fighting Man," a grievesome tale of a soldier's funeral, while another of military

as a side issue, a recreation, composition has become the ruling passion of his life. "I can't help it, the ideas come and I simply have to put them down. Such lots and lots I write—too much, too much. But what can I do? Sometimes when I get the ideas on paper I am surprised at them myself. In my last concert overture there are some strange dissonances—awful sounds; but I couldn't write anything else; they just had to come, something seems to pull you that way."

All the publishers get Mr. Rogers's works—Ditson, Presser, Schmidt and others, but especially Schirmer, with whom he has a contract at present.

Under Another Name

Not content with writing under his own signature, Mr. Rogers has at times played the MacDowell trick and written under an assumed name. This he regards as a huge

musical joke and laughingly says, "It is such a good characteristic name, too, but I'll never tell what it is. Oh, no. Some of the things have a steady sale and I have such fun out of the letters which the publishers forward to me."

Mrs. Rogers has a sweet soprano voice of high range, and composer-recitals with her husband have been one of the features of their recent social life in Cleveland. In professional circles a very successful performance was given before the Ohio State Music Teachers' Association at Columbus.

A beautiful new home on Shaker Heights, a fashionable suburban neighborhood, has absorbed much of Mr. Rogers's attention during the last season, but, to see the Rogers family in its highest state of happiness, one must visit the island-home "Keewaydin," one of the Chenaux group in Lake Huron, where, in the Summer, with their two sons and talented daughter, Mr. and Mrs. Rogers live on the lake in canoes or motor-boat during the day and sleep under the stars at night.

ALICE BRADLEY.

Mr. Bispham's New York Recital

This program will be given by David Bispham, the baritone, in Carnegie Hall on Sunday afternoon, October 29, at three o'clock:

Songs, Classical and Modern, by Foreigners: "Hear Me! Ye Winds and Waves," (Scipio), G. F. Handel; "I Attempt from Lovesickness to Fly," H. Purcell; "When Two That Love Are Parted," A. Secchi; "I'm a Roamer" ("Son and Stranger"), F. Mendelssohn; "The Evening Star" ("Tannhäuser"), Richard Wagner; "When I Was Page" ("Falstaff"), G. Verdi; "The Monotone," P. Cornelius; Caecilia, Richard Strauss. Compositions by Americans: "How Do I Love Thee?" (Mrs. Browning), Harriet Ware; "Calm Be Thy Sleep" (Tom Moore), Louis Elbel; "The Sea's Wooing" (Carmen Sylva), Dr. N. J. Eisenheimer; "The Song of the Shirt" (Tom Hood), Sidney Homer. Recitation to Music: "Elaine" (Tennyson), Ada Weigel Powers (Mrs. Powers at the Piano).

Olshansky to Arrive November 3

Giacomo Ginsburg, the New York vocal teacher, has received word from his pupil Bernardo Olshansky, the new baritone of the Boston Opera House, announcing that he will depart from Genoa in time to reach Boston on November 3. Mr. Olshansky writes in terms of high praise of Mr. Ginsburg's instruction, giving him credit for much of his success as a singer.

Schumann-Heink to Arrive Saturday

Mme. Schumann-Heink, after the most successful tour of her entire career, sailed from Hamburg on the *Kaiser Augusta Victoria* October 19, due to arrive here on October 28. She will give her recital in Carnegie Hall on the afternoon of November 28 at three o'clock.

Engaged as Church Soloist

William Simmons, baritone, has just been engaged as soloist at St. Stephens Episcopal Church, Sixty-ninth street and Broadway, New York.

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RUSSIAN HEADS PARIS OPERA BALLET

Appointment of Ivan Clustine Shocks Conservatives—Some Innovations Promised—Important Novelties for Opéra Comique

Musical America's Bureau,
5, Villa Niel, Paris,
October 12, 1911.

WIDESPREAD interest was aroused here when the announcement was made that the ballet master of the National Opéra for the coming season would be a Russian, Ivan Clustine. That a foreigner, especially one with such radical ideas concerning dancing matters as M. Clustine was known to advocate, should be chosen to preside over the destinies of the national subsidized opera house of France was considered by the conservative element as nothing short of a scandal.

Fortunately, however, the progressive element triumphed and Messrs. Messager and Broussan's initiative received official sanction. So Parisians will witness this Winter on their national stage the rare spectacle of the time-worn traditional ballet obeying the dictates of an ardent partisan of "natural dancing" which has, so far, never been the characteristic of ballets at the Paris Opéra.

Many have been the sensational changes predicted by M. Clustine's adversaries, but in an interview granted this week to MUSICAL AMERICA he denied the possibility of such "extravagances". M. Clustine has danced for twenty-five years at the St. Petersburg Opera, twenty years as first dancer and the rest of the time as ballet master.

"The capital reform which I shall try to carry out will be that concerning the choice of the dancers," said M. Clustine. "Henceforth masculine characters will be interpreted by men only. This will, I hope, lead to the suppression of the so-called 'travesti,' which is illogical and gives the whole ballet an awkward and artificial appearance which is quite unbearable. I am at present busily engaged staging a new ballet, 'Roussalka,' composed by Louis Lambert on a Russian theme. I hope to show the Paris public upon the very first performance of this new work, the first to which I shall apply my personal methods, what my exact conception of the art of dancing is.

"Long skirts," continued M. Clustine prophetically, "contribute greatly to the grace of a dancer's movements in any rôle, and I should not be astonished if future

innovations in the world of dance should bear along this line."

The Concerts Colonne will inaugurate the Winter season next Sunday at the Châtelet with an orchestra, soloists and chorus numbering 250 under the direction of Gabriel Pierné. The same day is chosen for the first concert of the Concerts Lamoureux. The baritone, Maurice Renaud, will sing fragments of "Don Juan" and the aria of the first act of the "Vaisseau Fantôme," which he interpreted recently at the Opéra Comique.

This week witnessed the 1,400th production of "Faust" at the Opéra and the 1,273rd presentation of "Carmen" at the Opéra Comique, the two popular operas in France.

Albert Carré has just inaugurated his third term as director of the Opéra Comique. For the last fourteen years since he has been presiding over its destinies this theater has never been more artistically conducted and never has it reached such a high mark in popular favor. The coming season promises to add still greater glory to M. Carré's artistic reputation. Among the new works which he will produce are: "Bérénice," by Albéric Magnard; "La Lépreuse," by Sylvio Lazzari (with Beyle and Mmes. Delna and Marguerite Carré); "La Sorcière," by C. Erlanger (with Mme. Chenal); "Céleste," by Trépard (with Mme. Carré); "Les Quatre Journées," by Bruneau; "La Chute de la Maison Usher," and "Le Diable dans le Beffroi," by Claude Debussy; "La Tisseuse d'ortie," by Gustave Doret; "Le Roi Dagobert," by Messager; "Le Carillonner," by Xavier Leroux; "Il était une Bergère," by Marcel Lattès; "Le Puits," by Marsick.

Other novelties which may see the footlights at the Opéra Comique this season are: "Le Pays," by Guy Ropartz; "Néle Dooryn," by Mariotte; "La Ville Morte," by Mme. Nadia Boulanger and Raoul Pugno; "Lorenzaccio," by Moret; "Roses d'Automne," by Laurens; foreign works such as "Paolo e Francesca," by Léoni; "Résurrection," by Frank Alfano; "Le Mois de Marie," by Giordano, and several one-act plays: "Les Fugitifs," by Fijian; "Messaouda," by Ratez; "La Tête à Perruque," by G. Lemaire; "Bénédict Chanzor," by F. de Ménil; "La Sonate au Clair de Lune," by Bénédictus; "Un Matin de Floral," by Marcel Rousseau. Revivals of many classic operas and popular favorites will complete this very elaborate program. DANIEL LYNN BLOUNT.

Zofia Naimska Back from Summer with Leschetizky

Zofia Naimska, the pianist, has returned from Europe, where she spent the entire Summer studying with Leschetizky, attending his classes every day and being very hospitably entertained by the master, who, she relates, is still full of life and mental vigor and a wonderful source of artistic inspiration. Miss Naimska has opened her studio at the Hotel Endicott, New York, and is admitting to her classes pupils who want to prepare themselves for study with Leschetizky, and whom she will be able to introduce to him personally next Summer. She has also been re-engaged for the third year at the Institute of Musical Art. Mme. Marie Naimska, the violinist, César Thomson's pupil, has spent the Summer with her husband at the seashore where she has prepared a new répertoire for the coming season.

Yvonne de Treville Hostess at Brussels Musicale

BRUSSELS, Belgium, Oct. 8.—Yvonne de Treville, the American coloratura soprano, gave a luncheon and musicale at her beautiful home in this city yesterday, affording her guests the opportunity of applauding a popular organization of her fellow countrymen, the Zoellner String Quartet.

Walter S. Young at New York Studio
Walter S. Young, the vocal teacher, has returned to his Carnegie Hall studio, where he teaches several days each week. His residence studio is in Montclair, N. J., where he is choirmaster of St. Luke's Church, of which Mark Andrews is organist. Mr. Young has held this post since 1898 and has a choir of forty voices.

Manhattan Ladies' Quartet in Many Concerts

The Manhattan Ladies' Quartet, which claims to be the only organization of its kind doing strictly high-class concert work, has recently filled important engagements in New York and Brooklyn as well as in other places in New York State and New Jersey, the members winning praise unstinted from their audiences and critics for their beautiful ensemble work and their skill as individual artists. They are to make three appearances in New York City in the near future, on November 2, 3 and 4, and are booked for five concerts in northern New York in January. They will appear in Chicago, St. Louis and many other cities on their annual western tour in February.

Music Conservatory for Gainesville, Tex.

GAINESVILLE, TEX., Oct. 12.—The city of Gainesville has been honored by the establishing of a conservatory of music and fine arts by George Kirby Sims, who is both its founder and director. The institution has been chartered under the laws of the State of Texas and began its first season's work with a fair patronage under the following teachers: G. K. Sims, voice, piano, theory and public school music; Joseph G. Pineda, piano and solfeggio; Henry Larson, violin; Louis Herblin, brass instruments; Mrs. R. C. Whiddon, expression and dramatic art.

Fritzi Scheff in New Herbert Operetta

Fritzi Scheff began a New York engagement last Monday evening in a new operetta, "The Duchess," music by Victor Herbert, and book by Joseph Herbert and Harry B. Smith.

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ECHOES OF MUSIC ABROAD

Cheaper Seats for Orchestra Concerts in London—Big Deficit from Sheffield Choir's Tour—D'Albert Writes a New Opera Comique—"Elijah" to Be Given as Opera in England—Rome Sees a "Ladies' Battle" in "Norma"—England's Musical Salvation in the Masses.

THE innovation to be worked out by Manix Loevensohn, the cellist, in doing away entirely with the box office for a series of over twenty chamber music concerts in Berlin this Winter, and trusting for his audiences to a large invitation list, has been adopted in a modified form by Landon Ronald for the symphony concerts of the New Symphony Orchestra in London. In other words, he has decided to cut the admission tariff in half for all his concerts at Queen's Hall, charging \$1.25 for the best seats and twenty-five cents for the cheapest.

"I am convinced that the idea will be successful," Mr. Ronald has declared. "I have conducted in all the principal foreign cities for many years, and the more I see of foreign audiences, including German, the more am I convinced that the English are just as appreciative and generally as musical as any other nation. I consider the current prices, ten shillings and six pence (about \$2.62) ridiculous.

"By the way, I have a ten-year-old violin prodigy in the Guildhall School of Music. I shall bring him before the public once this season. His name is Louis Godowsky, but he is no relation to the pianist of that name. I consider him astonishingly good."

What effect this new move will have ultimately on the adherence of recital-givers to the higher scale of prices remains to be seen. Several of the more prominent artists, as a matter of fact, had the courage to adopt more "popular" prices in London two or three seasons ago—artists such as Elena Gerhardt, Jan Kubelik and Yolanda Merö. For his part Mr. Ronald contends that the days of the "ten-and-six" stall are practically over and he would like even to make the cheapest seats for the New Symphony Orchestra's concerts twelve cents, a radical step from which he is precluded by the terms of his contract with the lessees of Queen's Hall. Those who object that it is impossible to give high-class concerts in a high-class manner at reduced prices are met with the retort that it would surely be better to fill or partially fill, a building at cheap prices than to have it empty with a high tariff.

* * *

FORSAKING the gloom of "Tiefland" and the less congenial atmosphere of "Izeyl," Eugen d'Albert has returned to a somewhat lighter vein in his latest opera, which bears the title, "Die verschenkte Frau." The scene of this frankly comic work is laid in the Roman campagna, and the time is the present. Hans Gregor has acquired it for the Vienna Court Opera, where it will have its *première* next February. Hamburg also will hear the novelty in the course of the season. Rudolf Lothar provided the libretto.

With "Die verschenkte Frau" off his mind d'Albert has reconsidered his determination not to appear again in public as a pianist and has decided to return to the concert stage this Winter. His first reappearance took place at the Liszt Centenary Festival in Budapest.

* * *

WHILE Andreas Dippel and Oscar Hammerstein are in open revolt against the exorbitant producing fees and attendant conditions demanded by the Ricordi for the Puccini operas, there are symptoms of a "strike" on the part of concert artists against the figures attaching to the performing rights of British works in their home country. The withdrawal of Eugène Ysaye from the series of three

concerts he was to have given in London with the Queen's Hall Orchestra has created a pertinent situation in the English metropolis.

The origin of the trouble, it appears, was the Belgian violinist's objection—by no

go ahead and give it a "try-out" in one of the larger provincial theaters before taking it to London.

In the Mendelssohn oratorio, as every one knows, there are a number of scenes with great dramatic possibilities, as, for instance, the struggle of the prophet with the heathen and their priests, and, as a matter of fact, the composer himself was much interested in this aspect of his work. He even sent a rough design for scenery for it to Schubring, who from it arranged a suitable text.

The attitude of the English censor toward the Moody-Manners project is interesting. All Biblical motives are rigidly forbidden on the stage there. But, having profited by "Samson et Dalila" experiences he evidently is not averse to giving "Elijah" a similar opportunity. In his reply to Manners's petition he made it plain that there was no objection to the produc-

tion to Mlle. Bai, who was just opening her mouth to sing:

"Be still! I'm the one who's singing this rôle!"

Then and there arose a tumult. The audience resolved itself into two parties, taking sides vehemently for the two contestants and hissing, shouting, applauding. Finally the conductor gave up the struggle of attempting to continue the performance and rang down the curtain.

The only plausible explanation that readily occurs to the imagination is that Mme. Del Frate, when she heard who was taking her place, decided that Mlle. Bai was a "dangerous" substitute and forthwith resolved upon extreme measures to eliminate her, no matter how much of a rumpus it might cause.

* * *

IT'S to the masses, as "the only people whose emotions are not distorted by unhealthy conditions," that England must look for her musical salvation, according to Rutland Boughton, for apart from "the precious handful of real creative artists" whom he joys to know he finds the working classes of England the most truly musical section of her people. He considers the three divisions in turn in the *Musical Standard*.

"Take first the wealthy and leisured. These people will support nothing until it has become a fashion. Covent Garden Opera, the great provincial festivals, a few London concerts where the performer rather than the music is the attraction—these counted, little remains. A few of them aspire to musical honors by trying to get artists to work for them *without payment*, and then, when the artists give concerts, ignoring their existence!"

"Or think of the middle classes. The flower of the London bourgeoisie may be seen at the Promenade Concerts. Many others, in town and country, are banded together in choral and orchestral societies. But these so thoroughly exhaust the musical possibilities of the middle classes, especially in the provinces, that they must look for their audiences to 'patronage,' 'influence' or to that happy family pride which will send a fond mamma anywhere to see her daughter enthroned upon a platform in her most gorgeous finery in full view of the whole town—or all of it that counts.

"But when we come to the so-called 'masses'—to that section of the people which spends most of its time in overwork and the rest of it in a supersleep—we find very different forces at work. Here some music is made in emulation of the drawing-room folly of their richer neighbors; but for the most part it is the result of a finer feeling. In the first place, it costs them something. They do really miss the money they spend upon their music, and the time they spend in making it. And the fact that the making of such music is fast upon the increase is a sure sign that at last the English people are really awakening to the value of music."

"It is nothing to music when a few rich people congregate together to look at each other's diamonds, while notes are sung and played. It is nothing to music when drawing-room resounds with the drivel of the salon piece or the shop-ballad, and town hall with the capers of instrumental or vocal virtuosity. But it is much when songs are wrung from the very bread of the singers. It was much when the artisans of Marseilles made their hymn of war. It is more when the artisans of England make their songs of peace."

Mr. Boughton has given concerts of Bach, Beethoven, Schubert and Wagner in one of the ugliest parts of Birmingham; he organized in the same city a party of music-students and artisans who met once a week for the making of music and discussions upon it in relation to life and the arts generally; he has adjudicated at contests of artisan choirs and lectured to various workingmen's organizations in different parts of the country; and he has regularly found these people, not only dead in earnest but also most keenly appreciative of the real value and purpose of the art. Have not the promoters of the Cooper

[Continued on next page]



Tillie Koenen and Arthur Van Eweyk at the Wartburg

Prominent among the soloists at the recent Bach Festival in Eisenach were Tillie Koenen, the Dutch contralto, well known to the American public, and Arthur Van Eweyk, the Milwaukee baritone, who has made Berlin his headquarters for many years. The picture shows these two artists and a friend on one of the lookouts of the Wartburg, which is just outside of Eisenach, and is the best preserved mediæval castle in Germany. It was the scene of the singing contest immortalized by Wagner in "Tannhäuser." Miss Koenen is the central figure in the illustration.

means an uncommon one on the Continent—to paying the combined fee for the public performances of a work and the use of the music. Elgar's Concerto was the special bone of contention. Sir Edward was prevailed upon by the Queen's Hall directors to use his good offices with the Novello's with a view to inducing the publishers to forego their claims. Meanwhile a letter was received from Ysaye refusing finally to play the concerto unless the fee was waived and offering to drop the concert altogether. There was a failure to come to an understanding and the concert was canceled.

It is only in recent years that heavy fees have been demanded for permission to perform copyright orchestral works in British concert rooms. The *Musical Standard* makes the comment that these fees will have to be considerably reduced if certain publishers—British and foreign—desire their publications to figure more frequently in the programs of London and provincial concerts.

* * *

WE may expect to see and hear Mendelssohn's "Elijah" on the opera stage in this country in due course, if the Moody-Manners experiment with it in London should prove a success. The plan to produce this standard oratorio in dramatic form has been laid before the strict English censor, who it may be remembered, removed the ban from "Samson et Dalila" only last year. He has given provisional permission and Charles Manners will now

tion of "Elijah" as an opera "provided that everything is carried out in a religious atmosphere consistent with the subject."

* * *

THE members of the Sheffield Choir that visited this country last Spring have arrived in England after their globe-girdling tour—that is to say, all have done so excepting those who dropped off by the wayside from time to time, more especially in Australia, to strike new professional root. Dr. Henry Coward, the conductor, is responsible for the statement that the tour resulted in a loss of \$200,000.

* * *

THE Quirino in Rome was the scene the other evening of a veritable "Bataille des Dames," albeit not of the Scribe variety. This was purely and simply a clash of prima donna temper—not to be dignified by the term "temperament"—and good old Bellini's "Norma" was turned for the moment into a musical comedy.

One Mme. Del Frate, who was to have sung *Norma*, felt indisposed on the day of the performance and notified the management that she would be unable to appear in plenty of time to allow of a substitute's being secured. The evening came, the curtain rose, and Elena Bai sang *Norma* through the first act. But at the beginning of the second act Mme. Del Frate suddenly appeared on the scene. She had availed herself of woman's perpetual privilege and had changed her mind, had come to the theater and attired herself in the classic robe. Rushing upon the stage she

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Union musical mission in New York had a similar experience?

It is much, he maintains, when working men and women will sit in real silence for an hour or two in dead earnest to know what a musician has to say to them about his art. It is much when half a dozen choirs will meet in friendly rivalry and afterward in friendlier union to sing the best songs they know. It is much when six hundred men from all parts of the North will meet for the purpose of singing just such music as most truly expresses their religious and social ideals—and this will happen at Huddersfield next month. These, says Mr. Boughton, are the real signs of musical awakening in England. "Compared with these realities Covent Garden is a toy-shop and the 'musical-at-home' an afternoon nap."

* * *

UP to date over 500 choral and orchestral societies, drawn from Germany, Austria, France, Italy, Switzerland, Spain and Belgium, have entered as competitors in the International Music Tournament to be held in Paris at Whitsuntide of next year. The announcement of the contest has aroused great interest in England also, but it is not yet known how many societies from that country will participate. Saint-Saëns, as has been announced already, is composing a choral work especially for the occasion.

The French Minister of Fine Arts has offered a special prize, particulars of which, as well as the syllabus of rules and conditions for the contest, will be made public next month. The test works to be put before the orchestras and choruses are all new and unpublished compositions, many of which have been especially composed. Copies of them are to be supplied free of charge.

The preliminary instructions further state that choral societies, orchestras and bands must perform the test works and also a work selected from their own répertoires, but in the latter instance they may not perform a work for which they have received a prize during the last three years. The order in which the competitors are to appear will be decided by ballot at the Hôtel de Ville, Paris, on February 18, 1912, when they may be represented. The entrance list closes on February 15. At the end of the Tournament a concert will be given in which all the first-prize winners will participate.

DESTINN'S FATHER DEAD

Soprano Will Arrive at Metropolitan for Opening Performance, However

In a cablegram to Ottokar Bartik, ballet master of the Metropolitan Opera House, Emmy Destinn, the Metropolitan soprano, announces the sudden death of her father in Prague, Bohemia. He was an antiquarian in Prague and his name was Emanuel Kittelt. He was about sixty years old.

Mme. Destinn was not expected to sail for New York until the last days of October and it is not thought that her bereavement will make it necessary for her to change her plans. She will make her first appearance of the season on the opening night as *Minnie* in "The Girl of the Golden West." She will have no new rôles this season, but it is thought that Bellini's "Norma" may be revived for her another year. Caruso does not wish to undertake any new rôles this season, and as he has not sung *Pollione* in "Norma" for several years, the part would be practically new to him. Putnam Griswold and Rita Fornia will be cast for the other two principal rôles when "Norma" is revived.

Hans Kronold Plays in South Orange

Hans Kronold, the cellist, played on October 16 at the concert given by Grace Davis at the Columbia School Hall, South Orange, N. J. He showed discretion and artistic finish in his work and his performance left the impression of sincere effort on the part of a conscientious musician. His beauty of tone was especially marked in a "Chant Elégiaque," by himself, and a "Berceuse" by Mlynarsky. He also revealed rare virtuosity in Popper's "Spanish Dance" and in several Russian pieces by Alineff, Rubikoff and Simon.

SOME Continental papers having given publicity to a report that foreign musicians at cheap salaries were being engaged for the orchestra at the London Opera House, Kingsway, Oscar Hammerstein has flatly contradicted a statement calculated to injure him with the people whose patronage he is now seeking. This is what Raymond Roze, his assistant musical director, says:

"Every musician that I have engaged or intend to engage is English or has been living in this country for a number of years. I am choosing only the best players, and in the case of a Britisher's being equal to one of foreign birth settled in this country, I always give the preference to the former. This is in accordance with Mr. Hammerstein's expressed instructions, his policy being to employ native talent wherever possible."

Mr. Roze, by the way, was announced for a time both as one of Andreas Dippe's acquisitions for this season and also as having been engaged by Hammerstein. A parallel case was that of Otto Lohse, the Cologne conductor who was expected at both the Leipzig Municipal Opera and the Brussels Monnaie this year. The opening of the season saw him established in the Belgian city, where he has made as satisfactory an impression with his treatment of French operas of the standard and ultra-modern schools as he had done on occasional "guest" appearances previously with Wagnerian works. Raymond Roze has acquired some repute as a composer, notably with an opera entitled "Joan of Arc."

IT is a fact unknown to many that the extraordinary activity of Russian creative musical talent of late years is mainly due to the splendid generosity of Métérophane P. Belaieff, a wealthy Russian timber merchant, who died in 1904, and whose love for the art was manifested in a munificent degree that might well be imitated by our Western plutocrats.

Belaieff not only personally fostered the active practice of the art but founded a publishing dépôt where the works of many Russian composers who have since become eminent were preserved from oblivion. Even since his death his stimulating patriotism has been perpetuated. He bequeathed a legacy of \$800,000 for the cultivation of Russian music, the income of which fund is under the control of three trustees, one of its provisions being for the assistance of musicians in need.

J. L. H.

LISZT AND THE PAINTER

A Norwegian Artist Who Considered the Master's Playing "Atrocious"

A Paris contemporary, referring to the number of distinguished men born in the year 1811, relates an interesting story of Liszt, who is included in the catalogue. Liszt was living in a little German town when Diriks, the Norwegian painter, came to reside at the same place, thinking he would be able to work there without interruptions. He had only been installed in his new quarters one day, when he made the pianist's acquaintance. The painter had been trying his art about two hours, and then he gave up in despair. He went outside and at the same time Liszt came out for a breath of fresh air.

The painter addressed the pianist, and this dialogue ensued: "Are you the pianist, monsieur, whom I have heard all day?" "Yes, monsieur." "It is very irritating." "Alas, monsieur, you do not love music?" "I detest it." "It is very regrettable, but I must practice." "But you disturb me in my work, moreover you play atrociously." "Ah, you think so? It is the first time any one has ever told me so." "Judging from your age there have been many opportunities," was the painter's answer. Then there was silence for a moment. Liszt, going indoors, contented himself with the observation: "My name is Liszt."—London *Globe*.

De Pachmann Attracts Record-Breaking Audience in Syracuse

SYRACUSE, N. Y., Oct. 21.—A piano recital was given by Vladimir De Pachmann in the Wieting Opera House Tuesday evening, to the largest audience that a pianist has ever had here. It was a Chopin program, to which the performer added two encores, also by Chopin.

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KNEISEL QUARTET TO BEGIN TWENTY-SEVENTH SEASON

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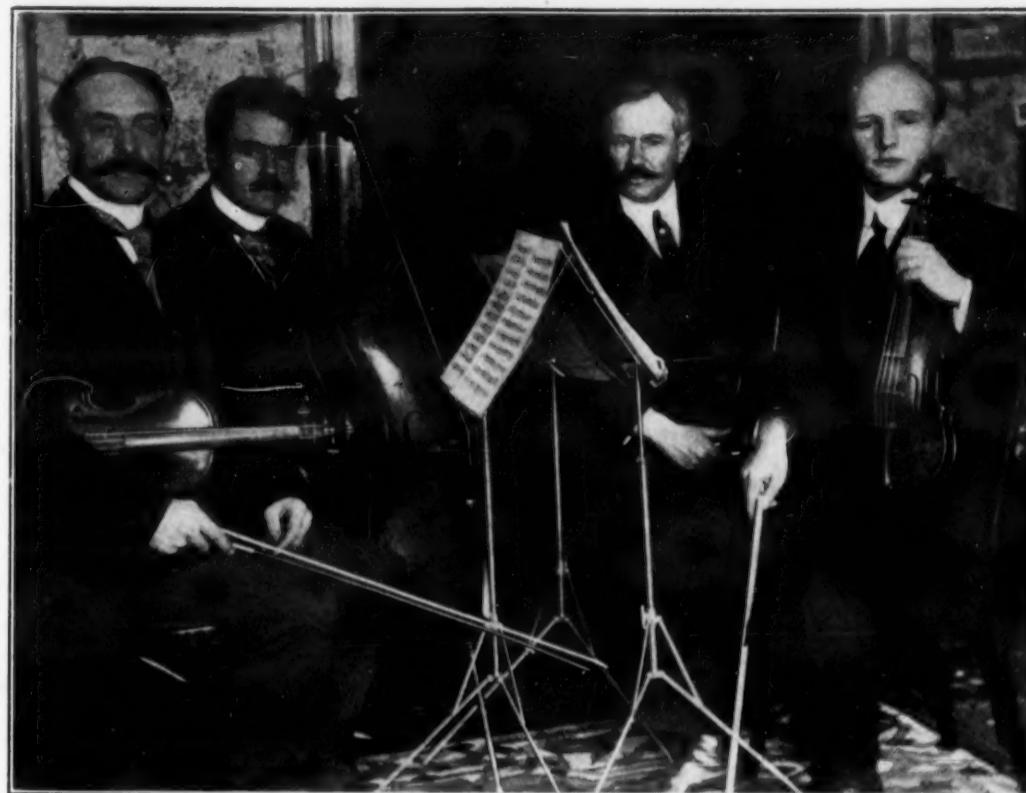
THE famous Kneisel Quartet is opening its twenty-seventh season with an outlook that includes a series of from three to six concerts in New York, Boston, Chicago, Brooklyn, Philadelphia, Baltimore, Newark and other cities and tours, ranging as far south as Oklahoma City, as far north as Montreal and as far west as Denver. Up to October 1 the members of the Quartet have all been rehearsing at Blue Hill, Maine, and on the evening of Tuesday, the thirty-first, New York will hear the first of its six coming concerts. These will be given this season in the grand ball room of the Hotel Astor.

Among the compositions on the New York programs will be several Beethoven quartets, a string quintet and a sonata for violoncello and piano by Brahms, a Tschaikowsky sextet ("Souvenir de Florence"), a serenade by Hugo Wolf, and quartets by Mozart, Haydn, Schubert, Schumann, Kopylow, Smetana ("Aus meinem Leben"), David Stanley Smith, Debussy and Maurice Ravel. The large number of engagements already made by the Quartet is a significant feature of this opening series and indicates a season far beyond the contract under which "The Kneisels" appear.

The audiences who have followed in the past the work of these able and enterprising exponents of the musical world will realize without further words the quality of work that may be expected this Winter. Critical appreciation of its playing found vent last season in such expressions as "counterpoint buried in roses," "supreme music, justly played," and "the radiance of instrumental song." But for those who are no so familiar with the chronicles of this branch of art, it may be interesting to glance back briefly over the past twenty-six years and note from what small but earnest beginnings the Kneisel Quartet has achieved the brilliance of its present success.

Founded in 1885 by Franz Kneisel, Emanuel Fiedler, Louis Svecenski and Fritz Giese, all of the Boston Symphony Orchestra, the organization gave its first concert in Boston, at Chickering Hall. Then, as its quality was recognized and its fame spread, regular series of concerts were established in other cities in various parts of the United States as well as at many of the universities, and later three series were given in England. D'Albert, Paderewski, Busoni and many other notable pianists have assisted the Quartet during their visits to America.

Few changes have taken place in the Quartet's personnel, which now comprises



The Kneisel Quartet—Franz Kneisel, First Violin; Julius Roentgen, Second Violin; Louis Svecenski, Viola, and William Willeke, 'Cello

Franz Kneisel, first violin, Julius Roentgen, second violin, Louis Svecenski, viola, and Willem Willeke, violoncello; and judging from the emphatic appreciation accorded by increasing audiences and critics of note, the artistic excellence of this little group and its value as a factor in musical development is unquestioned.

The Kneisel Quartet is essentially radical, progressive, adventuring into new fields of art, discovering new composers, "uncanonical works," and while voicing the traditional, the Quartet continues to blaze out fresh trails in the realm of musical inter-

pretation, bringing its audiences into closer touch not only with the chamber-music classics of the past, but also with whatever new or unfamiliar compositions seem to possess individuality, beauty or significance.

Four Hearings for Bruno Huhn Song Cycle

Bruno Huhn's successful song cycle, "The Divan," will have four consecutive performances next week under the auspices of the Brooklyn Institute of Arts and Sciences. The places where it will be heard

are the Bijou Opera House, Huntington, L. I., on Tuesday evening, October 25; Assembly Hall, Hempstead, L. I., on Wednesday evening; Archer's Hall, Jamaica, L. I., on Thursday, and Assembly Room, Garden City, L. I., on Friday evening. At the first three performances Mr. Huhn will play the piano part and the quartet will be composed of Edith Chapman Goold, soprano; Corinne Welsh, contralto; Bechtel Alcock, tenor, and Francis Rogers, baritone. The cycle will be given as the second part of the program, while the first half of the evening presents the four singers in Hadley's part song, "O Lady Mine" and solo songs by Kürsteiner, Hildach, Russell, Wells, D'Hardelot, Huhn, Rubinstein and Woodman. John Barnes Wells will sing at the fourth performance.

Another "Messiah" Engagement for Cairns

One of the most popular of the younger bassos for Handel's "The Messiah" is Clifford Cairns, of New York, who has just been engaged to sing in that oratorio with the Providence, R. I., Arion Society on December 19, under the conductorship of Jules Jordan. Although Mr. Cairns will sing many oratorio performances this season his ability as a song recitalist will not be permitted to go unused. Arrangements are now progressing for his first New York effort in this regard and he will present several programs to audiences in various parts of the United States.

Alberto Jonás Returns to Berlin

BERLIN, Oct. 6.—Alberto Jonás, the pianist, has returned to Berlin after an extended trip to Denmark, Belgium, Holland and Paris. In Copenhagen, Amsterdam, Brussels and Paris the distinguished virtuoso was greatly feted by the local musicians. Jonás has a busy season before him. Some thirty concerts through Germany, Austria and Holland, besides a large artist class, will keep him occupied. Fourteen of his pupils will appear in concerts this season.

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Philadelphia North American:—Miss Klotz has a most pleasing manner of singing, being perfectly at ease, with no evidence of affectedness. She possesses a powerful voice of great sweetness, which is enhanced by perfect enunciation, thorough musicianship and remarkable interpretive ability. Her success in the musical world is assured.

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MASSES SUGGESTED FOR SUNDAY OPERA CONCERTS

OF the many promises with more or less possibility of fruition that have been made by the directors of the Great Grand Opera Alliance, Limited, none is more interesting, declares the *New York American*, than that of the proposed rendition of masses for the masses at the Sunday night concerts. Both Giulio Gatti-Casazza and Cleofonte Campanini state that the idea of the enterprise came to them almost simultaneously and both profess to be perturbed over the possibility of an objection to the presentation of these masses by the grand opera singers, in solo and ensembles, at the hands of the ecclesiastics.

Just why the directors, and Signor Campanini in particular, need be thus worried is not quite clear. The masses are the settings of sanctified words, it is true, but it is rather a strained attitude to consider them all as consecrated compositions.

The records of the Sunday evening concerts of the Metropolitan show that Verdi's Requiem, Rossini's Stabat Mater and Gounod's St. Cecilia Mass, to mention but three works, have been given there and that their rendition has been accepted in the most liberal spirit.

But setting aside any controversial possibilities that may torment the directorial mind, what a program of noble works and masterpieces the proposal of masses for the masses opens.

Besides the three works already mentioned, Beethoven's settings in C and D could head the list of those eligible for the concert platform. Mozart's and Haydn's settings, the Berlioz Requiem, Dvorák's Mass and the Stabat Mater by the same composer can all be considered appropriate and adaptable. While giving

its lay patrons an opportunity to familiarize themselves with the many music versions of the mass, the directorate of the opera house could also illustrate the various phases through which these music settings have passed.

Beginning with the simple unison chant of plain song, the managers of the grand opera could pass to the more elaborate productions of late mediæval counterpoint, then on to the wonderful vocal harmonizations of Palestrina, which were written for eight, sixteen and even thirty-two parts. From this they could show the next great departure which took the shape of the grand mass, with full chorus and orchestra. The whole idea is a worthy one and deserving of encouragement.

Compositions Dedicated to Rudolph Ganz

Himself a composer, Rudolph Ganz, the pianist, is also the personal friend and associate of many of the most famous composers of to-day, and many of them have dedicated some of their best works to him. The following is a list of compositions dedicated to Mr. Ganz:

Italian—Ferruccio Busoni: Sonatine, and Eugenie di Pirani: Belshazzar (Ballade). Norwegian—Christian Sinding: First Sonata for Piano in B Minor, op. 91; Th. Otterstrom: Six Concert Etudes. French—Maurice Ravel: Scarbo (from "Gaspard de la Nuit"); Cecile Chaminate: "Inquietude." Hungarian—Josef Weiss: Two Rhapsodies; Erwin Lendvai: Three Hungarian Sketches; Geza V. Zagon: Idylle, op. 1. Polish—Sigismond Stojowski: "Amourette de Pierrot." German—Fritz Voegely: Three Impressions. American—S. Alex. Thompson: Sonata in A Major; Augusta Zuckermann: "Darum" (Sketch); Alex. McFadyen: Concertétude; Frederic Ayres: Fugue; Charles Haubiel, Ballad; Gena Brans-

combe: Concertstück; Edith Green Noyes: Venezia. Swiss—Hans Huber: Fourth Piano Concerto in B Flat; Emil Blanchet: Variations in E Flat Minor (which won the first prize in "Signale" contest); Emil Blanchet: Second Polonaise in C

Marion Green's New Engagements

Marion Green has just booked himself and Lucille Stevenson for a gala performance of Mendelssohn's "Elijah" with the Oratorio Society of Toronto, Dr. Edward Broome conductor. The New York Philharmonic Orchestra of eighty-two players will play the work as well as giving some concerts under the new conductor, Josef Stransky. Mr. Green gave a recital in Des Moines, Iowa, October 16, and one in Chicago October 17. This is the beginning of a series of forty concerts he will give before January 1.

own energy and enthusiasm into all his students. He had not only been a great artist, but also a noble man, and was held in high esteem by all the members of the faculty with whom he came in contact. He was genuinely interested in the development of operatic art in America and gave himself to the work of training talented students with the greatest interest and enthusiasm.

Willis E. Bacheller

Willis E. Bacheller, tenor and vocal teacher of New York, died at Pawtucket, R. I., on October 8. He was born at Union, Me., May 2, 1861. From 1880 to 1892 he studied under leading masters in Florence, Munich and London, appearing with success in several European capitals. Upon his return to America he made his débüt at the Worcester Festival and was for some years soloist with the Handel-Haydn Society of Boston. He was at one time on tour with Schumann-Heink. He began his teaching in Denver and San Francisco, remaining five years in the latter place before leaving there for the larger field offered by New York. In the latter city he was director of the vocal department in Alexander Lambert's School of Music and in the school of music in Hartford. For nine years he was tenor soloist in the First Presbyterian Church of Brooklyn; for two years in the Rutgers Presbyterian Church and for twelve years in Temple Emanuel of New York City. More recently he was the director of music at the First Methodist Church in Schenectady, N. Y., and head of the Bacheller School of Music in that city. He lectured extensively on the folk songs of England and Ireland, to the study of which he devoted much time.

Frederick Padley

The following obituary compiled by Dr. Frank Damrosch, of the Institute of Musical Art, is the first authentic one of Alfred Giraudet, whose death on Tuesday of last week was reported in MUSICAL AMERICA of October 21.

Alfred Giraudet, born at Etampes, France, in March, 1845; began the study of music at an early age, singing for the first time in public when he was twelve years old. He was admitted to the school of the celebrated Francois Delsarte and took all his artistic education, both singing and elocution, with this master, who called him his last disciple. He made his débüt in 1867 at the Imperial Lyric Theater, in Paris, as *Mephistopheles*, in "Faust," along with the celebrated Mme. Cavalho, as *Marguerite*.

In 1873 he was engaged at the Royal Theater of Turin, creating the part of the *Count of Monza*, by Rossi, with Pattierno Pantaliani singing this rôle at Genoa, Asti and Udine. Returning to the Theater Italien, in Paris, he sang in "Lucrezia Borgia," "Poliuto," "Sonnambula," Rossini's "Otello," "Freischütz," etc.

In 1879 he made his débüt in the Opéra Comique, playing "Havdée," "The Magic Flute," "Piccolino," "The Daughter of the Regiment," "Romeo and Juliet," "Philemon and Baucis," "Mignon," "L'Etoile du Nord," etc. He created the title rôle in Gounod's "Cinq Mars." In 1880 at the Grand Opera he sang *Marcel*, in the "Huguenots," playing with Gabrielle Krauss and Clementine de Vere; also "Aida," "Le Prophète," "La Juive," "Robert le Diable," "L'Africaine," "William Tell" and "Hamlet." He created the part of the *King* in the "Tribute de Zamora," also in "Françoise de Rimini," singing upon many occasions with Tamberlick, Fauré, Capoul, Van Dyke, Pauline Viardot, Marie Sasse, etc.

He was elected in 1889 Professor in the Conservatoire National and remained there twelve years, achieving great success and teaching many who have since attained world-wide fame.

He had been decorated as *officier de l'Instruction Publique* and *l'Isabella la Catholique*. He has published a number of works on the art of singing and acting, one of which took the gold medal at the French Exposition in 1900.

He was engaged as teacher of singing and operatic répertoire at the Institute of Musical Art of the City of New York in 1905 and served in this capacity, with the exception of one year, until the date of his death. He proved to be a marvelously equipped and inspiring teacher, infusing his

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J. BULL'S COMPLIMENTS TO OUR ORGAN COMPOSERS

[From London Musical Opinion]

HOWEVER go-ahead and successful America may be in business matters, she is a long way behind the worn out countries of the other hemisphere in art, especially as to music and the drama. *** Things are as bad musically as dramatically, judging from the specimens of popular American composition that have come my way during the past few years. I used to think that the English royalty ballad stood alone for sloppy feebleness until one day I happened on a collection of American pot-boilers. I then found that such songs as D. Riveller's latest success, "Kiss me, dear, on the nape of the neck" (Messrs. Milk, Waterleigh & Co., 1s. 6d. net; sung to-day, all next year and all his life at all his engagements if people will stand it by Mr. Hawking Throttle) seemed almost a virile work in comparison. These and many other even more absurd and trite reflections occur to me in looking through four volumes of organ recital music from Messrs. J. Fischer & Bro. of New York (4s. net each volume). In all the forty works contained therein, I cannot find any

heartily to commend. Some pieces by Russell King Miller are on a somewhat higher level than the rest, as he has some fancy and has moreover the knack of writing a tune. Even he however is far behind the average English second rate organ composer.

However unsatisfactory the collection may be from a musical point of view, it warms the cynical reviewing heart to see that American musicians have an intense admiration for one another, judging from the frequency of such dedications as "To —, Esq., by his grateful pupil"; "Respectfully dedicated to —"; "A mon cher ami —"; "To my esteemed teacher" and so on. Looking at music of this kind makes me unhappy; I do so hate finding fault. It is depressing, too, to think of all this paper and printing spent in producing such music when in England we have young men of genius (they admit it themselves) writing epoch making works which obstinately remain in manuscript. It is still more depressing to reflect that, as publishers only endeavor to give the public what it asks for, there is a public for organ music of this stamp.

BISPHAM IN GRAND RAPIDS

His All-English Program Opens Local Musical Season

GRAND RAPIDS, MICH., Oct. 16.—A song recital by David Bispham at Power's Theatre on Tuesday evening was the first musical event of the season, and it will stand out in the memories of those present as an event unusual. Mr. Bispham gave his entire program in English. His singing of Sidney Homer's "Song of the Shirt" was remarkably impressive. The unique feature of the evening was the dramatic recitation of Tennyson's "Elaine" to music by Ada Weigel Powers. As delivered by Mr. Bispham in his beautifully modulated voice it was a reading of rare interest and power. Only in Elaine's dying lyric does the recitation rise into song.

The audience was aroused to great enthusiasm throughout the entire program.

E. H.

BALTIMORE OPERA SEASON

Sufficient Guarantee Now for Three Performances at Least

BALTIMORE, Oct. 18.—Baltimore is assured at least three performances of grand opera this season, beginning with "Thais" on November 7. There has already been subscribed the sum of \$35,000, which is enough to warrant going ahead for the three performances. These will probably include, besides "Thais," with Mary Garden, "The Marriage of Figaro," with Maggie Teyte, and "Samson et Dalila," with Mme. Gerville-Réache.

"We shall go ahead with these three operas," said Business Manager Bernhard Ulrich, of the Chicago-Philadelphia Opera Company, who was in Baltimore to-day, "and if by that time we find that there are enough subscriptions to warrant further performances we will give them. Last season the performances produced a loss and Chicagoans were willing to stand it then. But they say now that outside cities cannot have the company at Chicago's expense. That's fair, isn't it?"

Florence Austin in Fargo Recital

FARGO, S. D., Oct. 10.—Florence Austin, violinist, was recently heard here in recital. She played to a large audience which expressed its pleasure in recalling and encoreing her many times. Her program contained the Ernst "Othello" fantasia, the "Zigeunerweisen" by Sarasate, the D Minor concerto of Wieniawski, and several shorter numbers. Her playing of the latter composition won the greatest applause of the evening and was superbly rendered.

Village Tenor (hearing complaints of the singing in the choir on Sunday)—"Well, I do all I can, ma'am, but it's them boys, you know; I always 'as to 'urry with my tenor and go back and 'elp 'em with their treble."—Punch.

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EYES ON PORTLAND

Whole Pacific Northwest Interested in Its Orchestra Experiment

PORTLAND, ORE., Oct. 20.—It has been decided that the principal work to be given at the first concert of the season by the Portland Symphony Orchestra on November 12, shall be Dvorák's "New World" symphony. The director of the orchestra for each concert is chosen by vote of the members, and the leader for the first concert selected in this unique way is M. Christensen. The orchestra consists of fifty picked musicians, many of whom have served in the leading orchestras of the East. Portland's experiment with a symphony orchestra is being closely watched all over the Pacific Northwest and a critical audience is looked for at the opening concert.

A scheme for forming a new choral society to sing oratorios, possibly with the accompaniment of the Symphony Orchestra, is being formulated by David P. Nason, a violinist and choral conductor, a newcomer who has decided to make Portland his permanent residence.

Strong Concert Program for Colorado Springs

COLORADO SPRINGS, Oct. 9.—The Colorado Springs Musical Club will furnish the music-loving public of the Springs with a series of artist concerts this Winter that will exceed in interest and excellence any series before given here. The season will open with a recital by Pasquale Amato on November 1; in January Mme. Schumann-Heink will be heard and in February Vladimir de Pachmann will come, as will also Efrem Zimbalist, the Russian violinist. Augusta Cottlow, Reinhard Werrenrath and Gisela Weber will visit us in January and March.

L. H. A.

"Die Fledermaus" Revived in New York

Beginning a season of operetta at the Irving Place Theater in New York, Johann Strauss's "Die Fledermaus" was presented last Monday evening by Gustav Amberg's Viennese company and the music proved as delightful as ever. The company, which was making its first appearance in America, proved adequate to the occasion. The orchestra was well conducted by Siegfried Glanz.

Following "Die Fledermaus," the same composer's three-act operetta, "Wiener Blut," was sung by the Viennese company. The piece had not been heard in New York since it was performed in English several years ago under the title of "Vienna Life."

Where Mead Quartet Will Play

The Olive Mead Quartet has chosen Rumford Hall for its New York concerts this season. It is a small hall on the first floor of the new Chemists' Club Building on East Forty-first street, between Madison and Park avenues. The first concert will be given Wednesday evening, November 1.

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TUESDAYS AND FRIDAYS

DE SEGUROLA BROUGHT HIS ELEPHANTS

Three Hundred of Them in Basso's Trunks—W. W. Hinshaw Returns on Same Vessel with His Bride

When the *Kaiser Wilhelm der Grosse* docked at Hoboken last week Andres de Segurola, the Metropolitan basso, was found by a MUSICAL AMERICA man going through his collection of twelve trunks with a custom house inspector who was evidently puzzled at the number of carefully wrapped packages in which he found, in each case, one of the three hundred elephants which made up Mr. de Segurola's remarkable collection.

"The next time you come over here," the customs man said, "you had better open a menagerie or build an addition to the Zoo!"

De Segurola had a glorious time in Europe traveling about and seeing old friends and exhibited a number of snapshots with celebrities, such as Lina Cavalieri, Mme. Alda, and others.

"I will tell you," he said to the interviewer, "why I have so little trouble with the custom people this year. I sent all my trunks separately to the Metropolitan and the Metropolitan will have to attend to the custom house duties. I only have my personal belongings and my elephants with me. What I did in Europe? Not much, except loafing and appearing as 'guest' in San Sebastian and Barcelona. I had an up-to-date experience in Milan, where I made two flights with a Farman biplane, and I am only sorry that the photos which were taken of those flights have been left in Milan, but they will be over in a few weeks."

W. W. Hinshaw, who was also bustling around a number of trunks, his wife seated on one of them, told of the number of rôles he had studied in Europe. "I had to

GREETING "STARS" HIS DUTY

Mr. Milbourne Has Unique Method of Identifying Incoming Celebrities

It is the duty of William Milbourne, of Henry W. Savage's general offices, to meet the incoming European ships at the dock and welcome the foreign artists engaged by Mr. Savage, and they have been quite numerous of late on account of the arrival of singers for "The Girl of the Golden West." All Milbourne has to aid him in identification are the names of the ships and the persons to be met. Three months before he was assigned to the "greeter's job" he rehearsed the words "Welcome to our city" in five different languages.

Last week Milbourne hit upon an absolutely new scheme of identification, which he will execute at all future welcomes. He was assigned to meet Signor Polacco, the Italian conductor whom Mr. Savage has specially imported for "The Girl of the Golden West." Milbourne had, of course, never seen Polacco, and although he had the passenger list and Mr. Savage's description, he failed to identify the newcomer. It was then the new idea came to him. The baggage of the passengers was piled up alphabetically awaiting the inspection of the customs officers.

Walking up to the "P" pile of handbags, Milbourne picked up a bag labelled "Polacco" and started away with it. Immediately he felt a hand on his arm.



Andres de Segurola, the Metropolitan Bass, Aboard the "Kaiser Wilhelm der Grosse"

learn," he said, "all the *Wotan* rôles in the "Ring" and have done practically nothing but study Wagner all the time. To this his wife nodded approval, saying, "I have become a thorough Wagnerian by this time and know every note of Mr. Hinshaw's rôles by heart."

Another passenger on board was Alice Zeppilli, who appeared so busy with friends and flowers that she could not be interviewed.

"Stop thief!" excitedly shouted a man in pursuit of Milbourne. "Where you go with my valise?" he demanded.

"Oh, it's yours, is it? Well, Mr. Polacco, welcome to our city," said Billy; and then, fearing he would not be understood, he repeated his welcome speech in choice Italian and extended his hand. "I knew the baggage would identify you. I'm from Mr. Savage's office. The Never-Break automobile awaits you."

As Signor Polacco and Milbourne whizzed up to the Savage offices the latter fully explained his new system of identification, and in appreciation of his courtesy he was invited by the famous Italian to partake of a spaghetti dinner.

LOUISVILLE QUINTET CLUB

Highly Meritorious Performance by an Able Organization

LOUISVILLE, Oct. 14.—The first concert of the Louisville Quintet Club was given at the Woman's Club last Tuesday evening, before an audience of good size. The tributes of applause for the instrumentalists were spontaneous and hearty. No novelties were presented, as it was thought that music-lovers would prefer to renew their friendship with established favorites. The concert opened with the Beethoven string quartet, op. 18, No. 2, in G major. A charming, plaintive slumber song of

Benoists, presented with rare purity of tone, was followed by an Andantino by Martini, this latter possessing a quaint, eighteenth century atmosphere. This, in turn, was followed by a tripping number by Gossec, arranged by Karl Schmidt. The Arensky Quintet in D completed the program. It was given with a fine sense of proportion and excellent expression and color.

The personnel of the organization is: Charles Letzler, first violin; Mrs. Victor Rudolf, second violin; Victor Rudolf, viola; Karl Schmidt, cello, and Mrs. J. E. Whitney, piano. On November 15, at the same place, the second concert of the Winter series will be given, and the Wolf-Ferrari piano quintet will be presented for the first time here.

Ernest R. Kroeger, the pianist, composer and lecturer, appearing under the auspices of the Louisville Musical Study Club, gave a concert and lecture at the Woman's Club on Thursday afternoon. His theme, "The Emotional and Picturesque in Music," was illustrated by works of Bach, Beethoven, Liszt, Chopin, Wagner, Grieg, Raff, Polidini, Schumann, Henselt and two of his own compositions. H. P.

MISS POWELL APPEARS WITH GIFTED CONTRALTO

Violinist and Susan Hawley Davis Give Noteworthy Joint Recital in Bridgeport

Bridgeport, Conn., music lovers turned out in full force on Tuesday night of last week to enjoy a joint recital by Maud Powell, the celebrated violinist, and Mrs. Susan Hawley Davis, a contralto of that city. The concert took place in the ball room of the Stratfield, the program including these items:

Meyerbeer, Aria from "Le Prophète," Mrs. Davis; Wieniawski, Concerto, op. 22, D Minor (3 movements), Miss Powell; Widor, "Dans la Plaine," Ferrari, "Le Miroir," Humperdinck, "Cradle Song," Moussorgsky (Russian Cossack Folk Song), Hopak, Mrs. Davis; Pugnani, Preludio e allegro, E Major, Couperin-Powell, "La Fleurie," Mozart, Rondo, G Major, Miss Powell; Beach, "Ah Love, But a Day," Luckstone, "Love's Symphony," Haynes, "Auld Plaid Shawl," Mrs. Davis; César Cui, Berceuse, Brahms-Joachim, three Hungarian Dances, Miss Powell.

Mrs. Davis, who was one of the soloists at the last Worcester festival, has vocal endowments of an exceptionally high order and is mistress of an artistry that deserves widespread recognition. Her voice is of a warm, mellow quality, decidedly even in power throughout its range and in the lower notes is possessed of singular tonal richness. She was received most enthusiastically and was obliged to respond to several encores.

Miss Powell was in happy mood and her playing throughout the evening gripped her hearers by its depth of emotion, poetic expression and mastery of technical details. This was her first presentation of the Pugnani number, which is scheduled for her New York recital. The Brahms-Joachim Hungarian dances were played with a dash and fire that fairly electrified the audience and the familiar Dvóřák "Humoresque" as an encore offering made a profound impression. Waldemar Liachowsky's accompaniments proved him a pastmaster in this art.

Egon Petri, the noted pianist, who left England because he forfeited his hold on the English public by locating there, is now settled in Berlin, where the "distance-lends-enchantment" rule does not hold.

SIEGFRIED WAGNER ASSAILS STRAUSS

Declares Composer of "Salomé" Has Written for "Intellectual Degenerates"

BERLIN, Oct. 18.—That Richard Strauss's operas are not music but the products of a "malaria-febrile imagination" written to make money and to please "intellectual degenerates" is the opinion set forth in one of the current magazines by Siegfried Wagner, son of Richard, whose remarks have precipitated an acrid controversy in Berlin music circles. Siegfried, who is himself a composer and conductor, further characterizes the Strauss operas as full of "poisonous miasma and unhealthy vapors" and as "exploiting the modern tendency to sensuousness."

"Works that make the theater impure are a sin against humanity," writes Wagner. "My father would turn in his grave if he could know the deterioration of musical art as evinced in the operas of Richard Strauss. It is lamentable that 'Parisifal' must soon be produced in theaters sullied by these unwholesome works. 'Salomé,' 'Elektra' and the wretched 'Rosenkavalier' cannot possibly be anything but passing sensations and momentary successes."

"At Bayreuth we hold fast to the ideal, even though it does not bring money into the box office. If my father were alive he would inveigh with all his power against this darkening of artistic ideals."

SINGS FOR WOMAN'S CLUB

Edith Castle, Boston Contralto, Appears Before Dorchester Organization

BOSTON, Oct. 16.—Edith Castle, the contralto, was soloist at a musical given by the Dorchester Woman's Club Tuesday of last week. There were also selections by a trio. The program was as follows:

Miss Castle, "Ah, Love but a Day," Beach; "Birthday Song," Woodman; "When the Night Comes," Child Song; "Dearest," Sidney Homer; "The Rose Leans Over the Pool," Chadwick; "Sayonara, Japanese Cycle," "I Saw Thee First When Cherries Bloomed," "At the Feast of the Dead," "All My Heart Is Ashes," "The Wild Dove Cries on Fleeting Wing," Cadman, Trio, "Sous les Oranges," Holmes; "Berceuse," Humperdinck; "Morgen Hymn," Henschel.

Miss Castle opened her recital season in Reading, Mass., the first of last week and numbers among her engagements for the early part of the season many excellent engagements. D. L. L.

Leo Ornstein Under Seven-Year Contract as Composer

Leo Ornstein, the young Russian pianist, who appeared on Sunday afternoon as soloist with the People's Symphony Orchestra in New York, is a creative as well as executive musician, and has already written about twenty songs and as many compositions for the piano. He recently played a number of them for Arthur P. Schmidt, the Boston publisher, who was so pleased with them that he made arrangements to publish all the young pianist's compositions and a contract for his work for seven years.

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New York, October 28, 1911

DRAGON-HUNTING SIEGFRIED

As has been amply reported, Siegfried Wagner has recently inveighed in a German magazine article against Richard Strauss's music in no complimentary terms. It is said that he has declared it to be fit only for "intellectual degenerates," and full of "poisonous miasma and unhealthy vapors."

The spectacle is not a particularly gratifying one. It is quite probable that there is inveighing that should be done against Richard Strauss on the score of what many thoughtful persons regard as his artistic sins; but it does not come with a good grace from Siegfried Wagner.

Commentators in the New York dailies have already begun to make the point that similar charges were brought against each great musical genius of the past in turn—that each was honored by the execrations of the dullards of his epoch.

The point at stake is—is this the case in this instance? May there not be valid elements in Siegfried's charge, even though the charge be Siegfried's?

Berlioz was an orchestral virtuoso with a hankering to be a great humanist in music. For one to have maintained during Berlioz's lifetime that that composer was what he was not would have been folly leading to error and intellectual limitation.

Without in the slightest denying that Strauss may have some special and important place in musical evolution, it may justifiably be supposed that he may hold a position somewhat analogous to that of Berlioz. In short, the fact that a composer makes a sensation and awakens the dullards against him, is no proof whatsoever that he is a universal genius, creating the great pathway of music for the coming generation, or even one of the chief pathways.

Strauss's music has its glorious moments, as scarcely any one will deny. But his music may be the last flash of vivid realism pushed to extravagant lengths, as the music of Ockeghem of the Netherland school represented a similar momentary exaggeration in the development of counterpoint.

The music of Beethoven and Wagner has been retained by the succeeding generations of humanity. There is no proof that the same will be true of Strauss, and there is plenty of historical evidence of a nature to show that it is as likely to be untrue, or partially true, as true. To-day only a seer can tell; which fact gives Strauss the advantage over his contemporaries *en masse*. It must be confessed that the vision of the modern seer does not incline toward the ultra-realism and sensationalism of the later Strauss.

Siegfried Wagner may not be the man to say what

he did. Yet it is possible that there were good reasons why some such thing should be said. The subject of musical ideals can never be stirred too deeply.

STARVING POPULAR COMPOSERS.

A couple of decades ago everyone was singing a charming popular song named "Sweet Marie." To-day the papers report its composer, Raymon Moore, penniless and a physical wreck and seriously ill at the Massachusetts General Hospital.

For years it has been customary to pass the word along in America, until the whole nation appeared to believe it, that the only way to make money as a composer is to write popular "hits," and that the one way to prevent every possibility of making money is to write music of a high and serious order. This is a sort of fallacy peculiarly common to America, with its rapid-fire commercialism and slow understanding with regard to things of more enduring worth.

The present condition of Raymon Moore does not in itself disprove the common popular belief, but it strongly suggests the possibility of such a disproof. One has to reflect but a moment to realize that the world's great composers of the long-lived sort have, as a rule, not died penniless and broken, but in a condition ranging from competence to opulence. On the other hand, one must look far to find the writer of popular songs who has risen to, and maintained, a position of independence.

Every year or so one sees in the papers that So-and-So, the composer of the once immensely popular song, Such-and-Such, is penniless and ill and in dire need of assistance. From Stephen Foster to Raymon Moore this is the rule. Certain exceptions present themselves immediately to the mind, it is true, but these are cases not of men who remain popular song writers, but who, having written one or two "hits," become *business men*, and amass fortunes through the publication of songs of other writers. The popular song writer who has no such business capacity or intention, if he succeeds in making a hit, finds the money coming so easily that, according to the rule in such matters, it disappears with equal ease. The life which he leads is not apt to be conducive to the continued development of his best powers, because his ideals are not great, and do not stimulate the ambition and will needful for lifelong development.

The minstrel—the spontaneous lyrst—is very careless of worldly affairs. It is usually more fortunate when he is of the meteoric sort that dies young. Whether great in genius, or merely clever in catching the ear of the public, this predestined sort never has to face the lamentable effects of worldly carelessness upon later life.

The truly great composer, on the other hand, is of necessity something of a philosopher, and takes into consideration every aspect of his relation to the world. We find the great composers, therefore (excepting those who died before arriving at years of philosophical discretion) in the end managing their affairs fairly well and profiting by precisely the kind of serious work which Americans are constantly proclaiming to be wholly unprofitable.

It is the old story—American hurry. The short-lived geniuses who burn themselves out in a flash seem to have pre-vision of the shortness of their stay on this earth; waiting and endurance are left out of their calculations. For the long-lived, one can almost say that it is the test which marks once for all the difference between the great and the little artist—this willingness to endure and wait.

THE PERIL OF MANNERISMS

The critical admonitions called forth by the recent performance of a highly gifted young pianist in New York should be deeply pondered by all youthful musicians. While the rare artistic gifts of the artist in question were very generally recognized, there was absolutely no dissent from the verdict that the player was severely handicapping himself by the unpleasant and grotesque mannerisms in which he ceaselessly indulged. Fantastic motions of the arms before and after striking the keys, queer twistings of the body and a tendency to throw back his head after fortissimo passages until his long hair fairly fluttered were some of the very disturbing elements noted in an otherwise remarkably beautiful performance.

Whatever excuse a pianist, violinist or singer may plead for similar aberrations of taste, the fact remains that the great public always has and always will continue to look upon them as affectations, as conscious efforts to call attention to the emotional stress under which the performer wishes it understood he is laboring. But however all this may be, the public refuses to take the thing seriously, and pronounced mannerisms never fail to elicit laughter. The offender thus defeats his own purpose, for his visible extravagances deny his hearers a fair opportunity for the necessary intellectual concentration upon what they are hearing. We look,

in spite of ourselves, to see what will happen next, and our emotions are closed to the music—which should be the all-important matter.

Any musician with an atom of common sense knows full well that contortions after striking the keys or drawing the bow across the string are powerless to affect the quality of the tones that have just been produced. Why, then, indulge in them except for motives purely meretricious? The great pianists—Paderewski, Busoni, Hofmann, Bauer, Lévinne—are guiltless of them. So are the majority of the greatest violinists and the greatest conductors. Indeed, it may be set down as a general rule that the more pronounced the mannerisms the lesser the artistic stature of the offender.

Let young musicians beware of this potent snare and delusion. Let them secure physical self-control and dignified platform etiquette at any price. The profounder their emotion, the more their *music* should bear the impress of it. Every eccentricity of bearing is a millstone around the neck of the aspiring débütant. And it is nine times out of ten the hallmark of charlatany.

What a happy thing it would have been if the monster audience that greeted Kubelik at the Hippodrome on October 15th could have been divided into a dozen or more parts, and distributed equably over the musical season!

It is devoutly to be wished that before the present season is over the world will have found out whether or not Liszt was a great composer.

PERSONALITIES



Professor Stanley Adopts the Strenuous Life

One of America's grand old men of music, Albert A. Stanley, head of the department of music at the University of Michigan, believes in the strenuous life as a means of storing up energy to withstand the wear and tear of the music season. Here we see Prof. Stanley sawing wood with S. P. Lockwood, head of the violin department at the Ann Arbor School.

Stransky—Josef Stransky, the new Philharmonic director, will live at the Hotel Savoy, and it will be a lonely life, too, for his wife died last April. His study of English has practically been limited to about twenty lessons and what he picked up on his trip across the Atlantic. "Have you any brothers or sisters?" he was asked. "I am singular," he replied.

Valeri—A suit that is probably unique in the annals of actions for damages against railroad companies has been brought at White Plains, N. Y., by Mme. Delia Valeri, the New York singer and teacher. Mme. Valeri asks for \$5,000 damages from the Pullman company because she alleges that she contracted chronic gastritis by eating in a dining car. She complains that on August 15, 1910, she entered a dining car and partook of clam broth, tomatoes, meat and other things for dinner. Immediately afterward she became very ill.

Farrar—Geraldine Farrar has been coining epigrams about the way for women to become thin and as she has been successful herself this last summer in "reducing" her words should (paradoxically speaking) bear weight. "The way for a woman to become thinner is to be mentally active," she opines. "She should be sure her mind gets all the exercise it needs. A woman who uses her brain is seldom fat. Fat thoughts make a big waistline. Never think of yourself as stout."

Kappes—Familiarly known as "the grand old man of Chicago," De Kappes, the eminent pianist and teacher, is now in his eighty-fourth year. Georgia Kober, president of the Sherwood Music School, has been teaching with him lately. His memory covers intimate association with many of the most famous pianists of the world.

Eames—Mme. Eames was quoted in a recent newspaper interview as a champion of divorce. The diva believes that present-day trouble is not so much with divorce laws as with marriage laws, and she would make it more difficult for hasty and ill-advised marriages to be contracted. As for divorce, "Why should any woman be made to suffer for any man who is not fit to possess her respect, much less her love?" she asks.

BEHIND THE CURTAIN

How It Feels to Take a Picture of Mary Garden—Mr. Stojowski Tells About the Musical Culture of Campobello—A Story That Paul Abels Smuggled in When the Customs Officers Weren't Looking

IT was bound to happen! Like every budding newspaper man I had to join the camera brigade. I was told that I was not complete without that little black box in my outfit, ready to snap



Caruso's Idea of Adriano Ariani, the Pianist, Who Is Now Giving Concerts in America

everything and at everything—and so I bought an inexpensive kodak for practice. Of course, I had to practise before daring to snapshot a real opera star!

First I tried animals in repose, such as the lions in front of the library, and the wise old owls on the *Herald* building. Then I ventured to "take" some of my intimate friends after carefully posing them and warning them that their picture would probably be a blank or a fright—then I became more plucky and attempted a snapshot of a lady on Broadway, but succeeded only in harvesting a lot of trouble, and finally I ventured to make indoor pictures with varied success—the success varied mostly after my friends saw their pictures. But now I am ready for the operatic fray and I am just waiting for the first star to fall from heaven or to come from Europe and click—then she goes!

* * *

MY first attack was made on the occasion of the arrival of the *George Washington* and needless to say the coveted object—in this case a real victim—was Mary Garden. I felt about as nervous as a little boy who is to go to the theater for the first time, and the best I could do was to hide behind a brigade of officially hardened daily newspaper reporters with their cameras and try to steal a picture in their shadow. Somebody once asked me whether I could sing and I said that the only song I knew was the "Wacht am Rhein" and that I could only sing that in a chorus of four hundred voices. That's about the way I felt with that camera. But the pictures were both very bad, due to the wretched conditions prevailing on that pier and the miserable lights which the S. S. Co. provide for the examination of the baggage. The next time I get "Our Mary" before my camera it will be an "exposure" of several minutes.

* * *

MY second victim, Sigismond Stojowski, was quietly taking a stroll along Riverside Drive with his mother when I encountered them near Grant's Tomb. I carefully hid the camera under my overcoat, so as not to make him suspicious, and held out my right hand for the greetings.

"Hello, back from your vacation?"

"Yes, and I'm feeling fine! We had a lovely time in Campobello! Such a quiet, romantic spot!"

"Did you bring any snapshots back? At the bottom of my heart I hoped he had, for my camera was in bad humor that day."

"Not one, not a good one, anyway, for the only one that was taken was in my

studio up there, and my mother does not like that picture."

Suddenly a brilliant thought struck me—a regular newspaper man's inspiration. If I could only make him sit now I had the chance of a halfways publishable picture. Just then we had arrived at Grant's tomb from where we could see the Damrosch Institute where Mr. Stojowski has been teaching many years.

"Would you mind," I said, "sitting over there on Grant's tomb so that I can make a snapshot with a fine background?"

"Not on your life," he protested vehemently, "no tomb for me—I have been buried long enough over there," pointing to the Institute. As an after thought Mr. Stojowski added with a knowing smile:

"Please do not misunderstand me. This is by no means a slur on my former patrons because, as you know, to be buried means to actually live in a better world!"

* * *

Mr. Stojowski, who is about to undertake an extensive tour through the United States, giving his famous lecture recitals, then told me of his plans for the Winter. We chatted a good while and somehow the conversation drifted again into a lighter vein. Mr. Stojowski is a *caisseur* of *exquisite finesse*, and whether he speaks English, French, Italian or German, it is always the same choice richness and originality of expression.

"While I was up there in Campobello, a small place near Brunswick, in Canada, some of the cottagers and Summer residents who had heard about my playing wanted me to give a recital. A program was hurriedly improvised and after the evening was over they all came to me and thanked me for the entertainment. Some of them were gracious enough to say that mine was the most beautiful music they had ever heard in Campobello. I should have acknowledged this with an equally gracious answer, but somehow or other I was foolish enough to ask questions.

"What have you heard before in Campobello, by the way," I said.

"Why," they admitted, "we have never had any music at all."

"It is only fair to add that while the residents of Campobello had never had any music in the town itself, they have heard very good concerts in the surrounding towns and are really connoisseurs of music. My discomfiture thereupon was doubly disagreeable."

"On another occasion," Mr. Stojowski went on, "a charity bazaar was organized, and I was asked to contribute something that could be sold, for instance, an autograph. I got out a number of photographs, but thinking that my signature alone was not of such value I made up a list with various prices at which the photos should be sold:

With love and kisses.....	\$1.00
Kisses without love.....	.50
Love without kisses.....	.25

IT IS TO LAUGH

"Was your daughter's musical education a profitable venture?"

"You bet! I bought the houses on either side of us at half their value."—*Judge*.

* * *

The New York Casino, in the old days, was famous for its musical shows. Recruiting a chorus, when the supply of experienced troupers was deficient, was begun in this way:

All the possibilities were grouped at a distance and approached the piano one at a time. The man at the piano, of course, was the voice expert. Another man, representing the management, sat at a table, where he entered in a book the names and addresses of the ambitious. He made his notations of the girl's appearance.

After she had been restrained from singing the mad scene from "Lucia" and run a scale the pianist would turn to the other conspirator and say:

"Bill, how is your brother in Australia?"

That was the key. New York was the standard of excellence, and the farther away the conversation got from it the worse was its rating.

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and the signature alone, two for five cents. The last one sold like hot cakes and the joke was again on me."

* * *

ADRIANO ARIANI, the famous Italian pianist virtuoso, who left such an excellent impression in this country after his tour three years ago, arrived here last week and will soon give his first recital at the Belasco Theater. Mr. Ariani is a great friend of Caruso and other celebrities and the accompanying caricature is one of Caruso's clever sketches.

* * *

THERE are few people at the Metropolitan Opera House who know how to tell a good story as well as Paul Abels, who has just returned from Europe with a bag so full of anecdotes that I helped him carry them to the Metropolitan, and by the time we got there the burden was on me. He is a dry wit, *par excellence*, and when

Thus the entry might read as follows:
Felicia Belvedere.

Voice—Australia.

Looks—Jersey City.—*Chicago Evening Post*.

* * *

Ernest Gamble, the basso, tells this as occurring after a program by the Gamble Concert Party at a mid-West conservatory of music.

Gushing young piano student to Edwin Shonert, the pianist: "Oh, Mr. Shonert, what was that delightful encore you played after your second number? It was simply exquisite."

Mr. Shonert: "My second encore was Kullak's Octave Study."

Gushing young lady: "By whom?"

* * *

At dinner in a small town in Scotland it was found that every one had contributed to the evening's entertainment but a certain Dr. McDonald.

"Come, come, Dr. McDonald," said the chairman, "we cannot let you escape."

The doctor protested that he could not sing.

"My voice is altogether unmusical and resembles the sound caused by the act of rubbing bricks along the panels of a door."

The company attributed this to the doctor's modesty. Good singers, he was re-

he brings out the point of his story he has the gift of eliciting roars of laughter from his listeners, without moving a muscle of his face.

"A famous concert singer of New York," said Mr. Abels, "had ordered a special gown trimmed with a special kind of lace in Paris at the celebrated house of Mme. Muelle. After the singer had left her order Mme. Muelle began to hunt for the lace and found, to her horror, that she had run out of just that kind. There was no time to be lost, and there was no time to order any more. She sat down in an arm chair and did some deep thinking. All at once her face lit up and she called out: *Jeanne! vite! apportez-moi les pantalons de monsieur Jean de Reszke!*"

"The concert singer is wearing precisely this same lace now and that is the reason why I cannot give her name!"

LUDWIG WIELICH.

minded, always needs a lot of pressing.

"Very well," said the doctor, "if you can stand it I will sing."

Long before he had finished his audience was uneasy. There was a painful silence as the doctor sat down, broken at length by the voice of a candid Scot at the end of the table.

"Man," he exclaimed, "your singin's no up to much, but your veracity's just awful. You're right about that brick."—*Tit-Bits*.

OPERA PORTERI.

O Carmen jadlowker dalmores
O lucia sextetta bizet;
O doppel caruso dolores,
Gioconda, o andre-caplet.

O conti, o eames tetrazzini,
O scotti mascagni farrar,
O gadski busoni puccini,
Calve constantino maquerre.

Ah, verdi pagliacc' trovatore,
Aida fremstad meyerbeer;
Pol plançon—and that tells the story,
The opera season is here.

—H. E. Porter in *Life*.

* * *

"Women will one day be recognized as greater artists and musicians than men," said Mrs. Baring-Banners.

"I shouldn't be surprised," said her husband. "Even now it comes more natural to them to wear their hair long."—*Washington Star*.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

JEAN PAUL KÜRSTEINER of New York, an American composer of decided talent, has in his opus 13 given us "Three Dramatic Songs" of great musical value.

The first, "The Song of Life," is a big, broad song for low voice that has for its main idea the listening for the song of life. The poem is by Edith A. Pusey and is a rather good one. The composer sets out with an introduction of five measures, in which he states with much success the serious note which the song sounds. A "Quasi recitativo" brings the voice in, giving out some fine musical ideas, abounding in good, round melody and legitimate harmonic effects. The climax is well planned and the song ends in brilliant fashion.

Bulwer Lytton's intensely dramatic "Canticle of Love" has furnished Mr. Kürsteiner with a text of wondrous beauty for the second song of the group. It begins very calmly, with the voice melody also in the left hand of the piano part, the accompaniment in conventional style in eighth notes. With the new phrase comes a more complicated bit of writing and here the composer shows himself well up in the characteristics of the modern French, for the augmented triad has no fears for him and he uses it whenever he wills. An *Allegro* follows in the piano, impressive and rhythmic in character; the song continues with a vivid description of "For when I was last in the nethermost Hell" leading to a stupendous climax. The piano part is here prominent and the figure used for about a page is unique in its fitness and wholly modern in spirit and effect. The first theme with which the song opens is heard again and builds itself to a new climax. The three measures in the piano after the voice closes are noteworthy in that they end the song with a dramatic force that is striking and majestic.

In the third song, "Invocation to Eros," the composer has again chosen a poem by Edith A. Pusey. The conception is a noble one and the composer has grasped the full significance of the poem. An introduction of eight measures in the piano preludes what is to come; it is a tonal forecast, as it were, of the nature of the song proper. It is exceedingly chromatic and quite original in style. The voice enters, accompanied by sustained chords; a *piu mosso* section is next given out and is repeated with a change toward its close. Three measures in the bass of the piano follow and then a remarkably conceived page appears. Melodically it is rather Tschaikowski, but not really reminiscent; it is very likely the note of despair which is pictured that calls to mind the name of the great Russian. The last page *Meno mosso* is as big and broad as one can imagine and is a gloriously climaxed piece of writing. Taken together, the three songs give convincing evidence of a creative ability that is far above the average; Jean Paul Kürsteiner has individuality, he does not write mere notes, because it is a hobby or because he considers it soul-satisfying to be known as a composer. It is rather because he has ideas, virile, full of the spirit of the culture of the day and with them he has a technic which stands him in good stead in expressing. He is to be congratulated on the daring of his harmonic scheme and the free and independent nature of his accompaniments. He may incur the wrath of the pedants through this very freedom of scheme, but one sees that in his use of open fifths and the like, he is seeking well-planned effects and the results obtained in these songs more than warrant the laying aside of rules and laws, which were, after all, never intended for people with original ideas.

"THREE DRAMATIC SONGS, op. 13"; "SONG OF LIFE," "CANTICLE OF LOVE," "INVOCATION TO EROS." For low voice. By Jean Paul Kürsteiner. Published by Kürsteiner & Rice, New York. Price 50, 75 and 60 cents respectively.

Walter Henry Hall, director of choral work at Columbia University, has already begun rehearsals of the Columbia Festival Chorus and expects to produce Verdi's Requiem Mass just before Christmas, and to give another concert in the Spring. The work of last year's successful festival chorus, established by the Department of Extension Teaching at Columbia, will be enlarged and improved under Mr. Hall's direction.

Columbia Festival Chorus to Give Verdi's Requiem

Joseph Beecham, the English pillar millionaire, is said to be planning a season of either grand or light opera in London this year.

Dr. Franklin W. Lawson, the originator of the Music Colony scheme, which has had such a successful beginning, has just published an elaborate booklet, fully illustrated, describing the many advantages of the colony. The booklet is complete in its information, and Dr. Lawson furnishes it on application.

POSSIBLY one of the most interesting works of large proportions that has appeared in recent years is "Memento Mori" by Max Vogrich, who, for a considerable time, was one of the musical editors of the house of G. Schirmer, N. Y. It bears a sub-title, "A Symphonic Composition for Violin and Orchestra," which signifies the more usual term "Concertstück."

The work has been planned with orchestral accompaniment, though the published version is with piano reduction. Opening in D minor, *Allegro Maestoso*, common time, with *pianissimo* Campana strokes, four measures of soft chords usher in the violin, which in *tempo libero* sings its plaint; interrupted for two measures by the piano, the violin continues, leading to the first statement of a theme, quasi-Gregorian in contour, which reappears throughout the composition. The Campana strokes are again sounded, this time, however, a fourth higher; the solo instrument repeats what it has just announced, in octaves, followed by an *Allegro Assai*. This section opens in the piano, softly leading to a *fortissimo*; a long recitative is assigned to the violin, unaccompanied, after which the instrument, in *Allegro Energico*, preludes the theme spoken of as Gregorian. Here the composer shows his knowledge of the violin, the double-stopping and chord-work being exceedingly well written and giving the performer opportunity to display his ability in this direction. The second theme is lovely, truly melodic in character, harmonized with much skill and marked sense of modern musico-grammatics. The development section is made up of snatches of the Gregorian theme, a new subject just announced in the oboe, over an open fifth in the bassoon; it is repeated in the clarinet. An unaccompanied passage for the violin of some ten measures brings in a *Presto* in 2/4 time, the character of which, in spite of such annotations as "con delirio," etc., seems rather unsatisfactory, when compared with the *Allegro* of Richard Strauss's "Tod und Verklärung," which actually suggests the combat of the soul with approaching Death. There are, to be sure, passages in this section, which have in them something of the agony and wailing of the departing.

The movement gradually diminishes over rising and descending fifths in the bass; a *Maestoso Lento* section in common time is next heard. The recapitulation follows, with a Coda, *Meno Mosso*, in which the Gregorian theme is heard in the solo violin over a long pedal "A." The last struggle with Death is pictured in a *piu mosso molto*, strongly dissonant in character. The Gregorian theme brings the work to a close, announced *forte*. *Alla Breve* by the trombones and then sung by the solo violin, *pianissimo*, accompanied by a quartet of violins in the orchestra. The ending is impressive, chords in the trumpets, horns and trombones, alternating with the violins in the upper register, closing on a beautifully scored D major chord.

It is, indeed, interesting to note that Mr. Vogrich, who has attained a reputation as a theorist, has to-day riden himself of the shackles of Richter, Jadassohn and their colleagues, and writes with a free hand, using even the most hollow fifths unaccompanied, consecutively, and employing the now popular augmented third with apparent ease. Modern music has its appeal; the strict sonata form is no longer a fit medium of expression for the composer who has something to say. The unity of idea in Mr. Vogrich's work is evident, the form fitting the content and not the content the form. The work will be heard with pleasure from some of our concert violinists.

"MEMENTO MORI." A Symphonic Composition for Violin, with Piano accompaniment. By Max Vogrich. Published by G. Schirmer, New York. Price \$1.50.

Booklet on "Music Colony"

Dr. Franklin W. Lawson, the originator of the Music Colony scheme, which has had such a successful beginning, has just published an elaborate booklet, fully illustrated, describing the many advantages of the colony. The booklet is complete in its information, and Dr. Lawson furnishes it on application.

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Striking Performances by Stransky and Putnam Griswold Make Memorable Their Last Appearances Before Sailing for New York

MUSICAL AMERICA'S Berlin Bureau,
Dr. O. P. Jacob, Manager,
Goldstrasse 24, Berlin, W.
October 6, 1911.

MANY were Putnam Griswold's friends and ardent admirers, from the Emperor down to the opera-loving errand boy, during his engagement at the Berlin Royal Opera. Enemies he probably also had, for what celebrated artist, who is considered a rival to the favorites of others, has none! But all, friends and enemies, were at all times ready to admit the splendid vocal gifts of Mr. Griswold, whose like in this respect is very rare indeed.

And now he, too, has succumbed to the attractions of America. Putnam Griswold is a whole-souled American from California, but he is, notwithstanding, ready to confess that, much as he is overjoyed at the prospect of "going home" to sing at the Metropolitan, that goal of most opera singers, he is possessed also with a feeling of regret at the thought of leaving the scene and inspiration of his many triumphs. His popularity among Germans and foreigners during the last few years has steadily increased, so it was not to be wondered at that many went to his farewell concert on Friday evening to hear his "Swan Song," as it were, and incidentally to shower floral offerings upon him. The American colony turned out in large numbers.

The artist was ably assisted by the Philharmonic Orchestra, under Dr. Kunwald, and that very estimable pianist, Cornelia Rider-Possart. The concert giver was in excellent voice and had prepared a carefully selected program with the greatest conscientiousness. He also presented us with a number of new compositions by Reginald Sweet and Clemens Schmalstich. The "Polterabend" of the former bore no convincing note and consequently failed to arouse the audience, whereas the two songs with orchestra of the latter composer, despite their Wagnerian suggestion and their creator's apparent lack of acquaintance with the human voice, made a decided impression, as a result of the excellent instrumentation and the insinuating melody. Be-

sides these novelties, the program contained works by Handel, Rubinstein, Brahms, Strauss and Wagner. Mr. Griswold concluded the program with "Wotan's Ab-



Putnam Griswold, New Bass of Metropolitan Opera House, as "St. Bris"

schied," in which he showed himself in his element. Here is a basso cantante who even in the fortissimo of the highest register, preserves the sensuous beauty of his voice. This is, in fact, one of the great characteristics of Griswold's singing, that in his dynamical treatment of a work, his organ never loses its original noble quality. And with what intensity of expression he sang the Abschied! Those who heard this voluminous voice imbued with the sincerity of a true artist, could not but have been moved.

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Cornelia Rider-Possart, the assisting artist, must be accorded part of the glory of the evening. Her rendition of Rubinstein's Concerto in D minor made one forget many of the shortcomings, the platitudes, of the work. A superb technic, a musical taste that is highly artistic and a distinct personality are attributes which distinguish her.

A Real Wonder-Child

A real wonder-child appeared in the Beethoven Saal on Saturday morning before a full house. Edith Smeraldina, a little girl of twelve, undertook to play three large violin concertos, with the assistance of the Philharmonic Orchestra, and a Fantasy for violin and piano, marked "E. Smeraldina" on the program, so undoubtedly a composition by the young violinist herself. The concertos which she chose were Mozart's in A major, Saint-Saëns's in B minor and the Concerto No. 1 in G minor of Max Bruch. As is so frequently the case with children who do not appreciate the importance of possible mishaps, Miss Smeraldina seems possessed of a considerable amount of confidence. She is also precociously gifted with a rare technic and control of her instrument, evidence of a talent that should develop the highest accomplishments in the course of years, if she is not spoiled by untimely successes, which, for the present, are to be attributed to her childhood rather than to her art. Moreover, it might be more advantageous to wait a while before she produces herself as composer. Her fantasy can be considered only as the work of an amateur.

On the same evening a promising pianist, Mabel Seyton, was heard in a recital which she gave in the Bechstein Hall. With her well chosen and effectively interpreted program the pianist managed to please her hearers without exactly creating any enthusiasm. Miss Seyton has an appealing style, a beautiful soft tone and an admirable technic. Her rendition of the two Beethoven Sonatas revealed a strong musical personality.

Even the greatest artists are liable to vary greatly in their playing on different days, and Henri Marteau, the violinist, who is well known in America, has his goodly share of this changeableness. The writer has not always found his playing beyond reproach. However, at Marteau's concert with the Blüthner Orchestra on Tuesday, which was also Josef Stransky's farewell to his orchestra and to the Berlin public before entering on his new duties as conductor of the New York Philharmonic, the violinist surpassed himself. In the first movement of Mozart's Concerto, No. 5, in A major, several mistakes in the intonation occurred, but as he progressed the artist developed a tonal beauty, a compelling force, an exactitude of rhythm and a musical taste such as I have never known him to display before and the like of which can be but rarely met with. After such a rendition one does not hesitate to employ the appellation "master."

Stransky's Farewell

When Stransky appeared to conduct the second number on the program, Liszt's symphonic poem, "Tasso," he was greeted by a flourish of trumpets from the orchestra for which he has done so much, the members rising in acknowledgment of their conductor's worth. And how he conducted the symphony! Considering the age of the Blüthner Orchestra and remembering its standing but two years ago, one could only

marvel at the attainments in such a comparatively short time. If Stransky shows himself such an artist in New York as he has proved himself here he is sure to gain the admiration of the American public.

The convincing manner in which he attained a climax and the clearness with which the various instruments were brought out warranted the ovation which was accorded the conductor and which was, by no means, solely due to the fact that it was his farewell appearance before the Berlin public. The other two numbers were the Concerto in D major, Brahms, and Wagner's "Meistersinger Vorspiel." Wreathes and other floral offerings for the parting Kapellmeister were not lacking, so that the evening bore the stamp of a festival rather than of an ordinary concert.

Ferruccio Busoni announces that the *premiere* of his new opera, "Die Brautwahl," which was to have taken place in Hamburg, has been postponed until February of the coming year.

Louis Persinger, the young American violinist, will open his European tour in Breslau, where he will be the soloist at the symphony concert of the Breslau Philharmonic on October 13. On the 16th he will be heard in a recital in Halle and will play in Dresden on the 17th, following this with his appearance in Leipsic at the Kaufhaus on the 30th. Mr. Persinger has been offered the position of concert master of the Gewandhaus Orchestra in Dresden. In Berlin he will play in the Sing Academy, December 10 and March 3.

O. P. JACOB.

ZURO TO CONDUCT AGAIN

But He Will also Continue Coaching Operatic Aspirants at His Studio

Josiah Zuro, the talented young conductor, has been engaged as musical and artistic director of a musical production which will be headed by Marie Cahill and which will be managed by Daniel V. Arthur. This is the first time after his five years' career with Oscar Hammerstein at the Manhattan Opera House that he has consented to become identified with an operatic company. The remarkable success, however, which has attended Mr. Zuro's start in the line of coaching operatic artists and pupils has induced him to stipulate in his contract with the management of the new musical production that he should have sufficient spare time to devote to his coaching studio and to his many pupils. Mr. Zuro will continue to keep his studio at the Metropolitan Opera House building on Tuesdays and Fridays.

Maud Powell's Recital Program

For her New York recital in the Lyceum Theater on Tuesday afternoon, October 31, Maud Powell, the violinist, will play this program with the assistance of Waldemar Liachowsky, her accompanist:

Pugnani (1727), Praeludium e Allegro; Locatelli (1693), Sonate, F Minor; Max Bruch, Concertstück, F Sharp Minor, op. 84 (new); Mozart, Rondo, G Major; Coleridge-Taylor (Powell), Deep River (negro melody); Harry Gilbert, Scherzo; Debussy (Choiros), Golliwog's Cake Walk; Edwin Grasse, Wellenspiel; Cesar Cui, Berceuse; Wieniawski, Airs Russes.

Siegfried Ochs, the noted conductor of the Berlin Philharmonic Chorus, will direct two concerts of the Munich Concert Society for Choral Singing this Winter.

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BANGOR, ME., Oct. 17.—Bangor's fifteenth annual music festival, under the direction of W. R. Chapman, began with a brilliant concert on the evening of October 12. The soloists were Alma Gluck, soprano; Mildred Potter, contralto; Lambert Murphy, tenor, and Royal Dadmun, basso. The main feature of the program was Dubois's cantata "The Seven Last Words," which constituted the second half of the program. The concert opened with Weber's "Oberon" Overture, and the first part contained, in addition to this, the "Hallelujah" Chorus from the "Messiah," Rossini's aria "Bel Raggio," Arthur Nevin's "Chrysoar" and Elgar's "Violets," both sung by the Festival Chorus; the aria "O Love of Thy Might," from "Samson and Delilah"; two numbers from Bizet's "Arlésienne" Suite, the "Thanks Be to God" chorus from "Elijah" and songs by Kahn, Strauss and Spross.

In the fifteen years of its career it is difficult to recall a time at which the chorus has sung better. The Handel, Mendelssohn and Dubois music was delivered with a splendid sense of tonal shading, with much insight into dramatic subtleties and with much precision. The Festival Orchestra from Boston played in refined and finished manner under the baton of Mr. Chapman. Particularly inspiring was its rendering of the lovely music of Bizet.

The enormous and brilliant audience which crowded the Auditorium gave each of the singers an ovation long to be remembered. Alma Gluck was singled out for special favor and it must be said that she deserved the enthusiasm. She sang exquisitely. The audience would give her no peace until she had repeated a Cuban "Habañera" and added by way of encore Cadman's "Land of Sky Blue Water." Later, in the performance of the Dubois cantata—music of a very different style—she made an equally profound impression.

Mildred Potter, contralto, gave the audience a pleasant surprise with the richness, beauty and warmth of her voice. She delivered her aria from "Samson and Delilah" with warmth and intensity of feeling. As an encore she sang Nevin's "Rosary."

Lambert Murphy and Royal Dadmun scored each a small triumph. Mr. Murphy with his clear tenor voice, his finished art and the intelligence of his interpretations, won no end of applause. Mr. Dadmun's fine basso was heard to fullest advantage in the air "God, Why Hast Thou Forsaken Me." Had Mr. Chapman done nothing more than introduced these two excellent singers to Maine he would still deserve much thanks.

For the Friday afternoon concert, Mr. Chapman offered a program consisting of Dvorák's "New World" Symphony, Liszt's "Préludes" and his Second Polonaise. Margaret Abbott, a Bangor contralto, sang Mascheroni's "Ave Maria" with a fervor and charm that pleased her hearers and Ernest Hill, tenor, sang "Celeste Aida" in finished manner. Mr. Chapman's readings of the inspiring Dvorák and Liszt music were admirable from every standpoint.

Lois Ewell's Concert Début

The Friday evening concert brought out another crowd of enthusiasts and what Mr. Chapman offered gave ample opportunity for applause. Lois Ewell, soprano; Lilla Ormond, mezzo-soprano; Lambert Murphy, Royal Dadmun and Howard Stevens, baritone, were the soloists.

Both Miss Ewell and Miss Ormond were unqualified delights. It was the former's first appearance on the concert stage, but such was the finish of her work, such the consummate artistry of her interpretations that few realized that she was breaking into new territory. Her delivery of the Bird Song from "Pagliacci" was the essence of grace and delicacy. Her voice is a lyric soprano of much sweetness, and its beauties were further manifest in Homer's "Dearest," Strauss's "Voce di Primavera" and the "Last Rose of Summer."

Miss Ormond in Bemberg's "Jeanne d'Arc," Lemaire's "Vous Dansez, Marquise," an old Scotch ballad, Hildach's "Lenz," and MacFadyen's "Spring Song" immediately captivated her audience. In addition to a voice of rare sweetness and brilliancy she is gifted with intelligence and a remarkably

magnetic personality. Her enunciation was of crystalline distinctness in whatever language she chanced to be singing.

Both Mr. Murphy and Mr. Dadmun strengthened the excellent impression which they had created on the previous evening. They had each to sing several encores. The Festival Chorus did admirably especially in the third act finale from "Martha." The orchestra also did nobly in selections by Grieg, Ivanov and others.

Mr. Dadmun and Miss Ewell again triumphed at the Saturday afternoon concert when the former sang Handel's "Scipio's Lament" and songs by Sinding, Huhn and Parsons, and the latter, songs by Strauss, Debussy, Ronald and Vidal. Mr. Chapman proved that he has few rivals in this part of the country by his poetic interpretations of Tschaikowsky's "Belle au Bois Dormant," Glazounow's "Polonaise," a Debussy and a Berlioz number.

Mary Garden Furnishes Climax

The grand climax of the festival came Saturday evening when an audience of 5000 crowded the house to suffocation to applaud the art of Mary Garden. It was the prima donna's first appearance in Maine, but, judging by the reception accorded her, it will not be her last. Her program was sufficiently varied to reveal the diverse aspects of her talents. She sang an aria from "Natoma," short songs by Debussy, Hue, Messager and Bemberg, the "Mirror Scene" from "Thais" and the "Jewel Song" from "Faust." It is difficult to describe the enthusiasm with which she was received. She sang excellently, but it was her remarkably magnetic personality that impressed itself most forcibly upon her auditors. They applauded wildly all the shorter French numbers and the "Natoma" aria. But it was the "Jewel Song" that most captivated their fancy. In this the singer appeared in the stage costume of Marguerite and interpreted the Gounod music with the aid of a spinning wheel and a jewelry casket. She acted in most picturesque fashion and at the close was received with such a storm of approval as has seldom greeted an artist in the State of Maine. It goes without saying that she had to sing several extra numbers during the evening.

The other features of the final concert were the beautiful singing of Hildred Potter in Meyerbeer's "Nobil Signor"; the quartet work by Mmes. Ewell and Potter and Messrs. Murphy and Dadmun; the performance of Massenet's "Méditation" by Pierre Henrotte, violinist, and the stirring rendering of the choruses from the last act of "Meistersinger."

On October 16, 17 and 18 the same concerts were given in Portland's Auditorium. The artists and programs were the same as those previously applauded by Bangor and again chorus and orchestra disclosed their merits under Mr. Chapman's able guidance in exemplary style. Among the local artists preeminently successful was Ethelynde Sylvester Smith, soprano, whose work gave cause for the highest satisfaction. The audiences were as large and as enthusiastic as those at Bangor.

Altogether it may be recorded that the present Maine Festival was one of the most successful of the last fifteen years.

Expect Porto Rico Soprano to Become Great Prima Donna

A Porto Rico soprano, Marguerita Callejo, sang at a musicale in the Waldorf-Astoria, New York, on Thursday evening of last week, entertaining a considerable number of her admirers on the eve of her departure for Italy, where she will complete her musical education. Señorita Callejo is the daughter of a Porto Rican composer, who accompanied her on the piano at her musicale and who sailed with her last Saturday for Europe. Friends of the girl, who believe that she will develop into a great soprano, contributed the necessary funds for her musical education.

Miss Wycoff in a New Studio

Eva Emmet Wycoff, the concert soprano and teacher, has opened a new studio in New York at No. 500 West 143d street. In addition to her concert season, which promises to be excellent, Miss Wycoff will devote some time to teaching.

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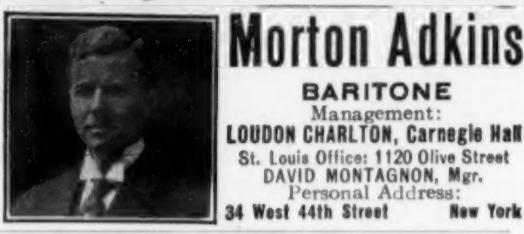


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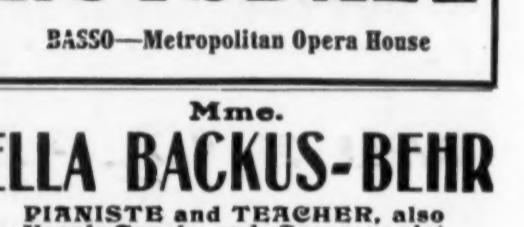
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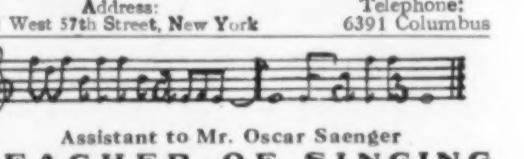
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Kuester & Richardson Artists

The managerial statement made in the special issue of MUSICAL AMERICA by the firm of Kuester & Richardson, pertaining to the plans of their artists for the coming season, was so hastily compiled that the names of four of their prominent artists were omitted.

These artists are Randall Hargreaves, the well-known basso-cantante, whose lecture-recitals for Columbia University and other colleges brought him exceptional commendation last season; Marguerite Dunlap, the well-known contralto, who will be heard frequently in concert and recital; Alois Trnka, the popular Bohemian violinist, who has been booked by a number of prominent societies for this season; and Evangeline Hiltz, the noted Boston coloratura soprano, who is booked for a tour of twenty weeks with Victor's Venetian Band in the Middle West.

Mr. Hargreaves will continue his lecture-recitals this season, and bookings now made for him with Eastern colleges assure him a most successful season.

Ernest Hutcheson Opens Concert Season at Peabody Conservatory

BALTIMORE, Oct. 23.—Ernest Hutcheson, the eminent pianist of the Peabody Conservatory faculty, inaugurated this season's recitals at the Peabody Friday afternoon, with a brilliant interpretation of works by Franz Liszt, in commemoration of the centenary of the composer's birth. The opening number, the Sonata in B Minor, was played with rare artistry, and the other works were equally well rendered. They were "Sposalizio," "Valse-Impromptu," Four Caprices after Paganini, Sonetto 123 di Petrarca, and the "request" number, Rhapsodie Hongroise, No. 2, with cadenza by Howard Brockway. The artist received an ovation and was obliged to respond with an encore. The concert hall was packed.

W. J. R.

Sophie Traubmann Here for Concert Tour

Mme. Sophie Traubmann, dramatic soprano, who was or many years at the Metropolitan Opera House under Maurice Grau and who for the last five years has sung leading rôles in Wagnerian operas in Cologne, Hamburg, Berlin, Munich and Covent Garden, has just returned from Europe and will be heard in concerts and recitals in the principal cities of the United States and Canada.

Lucille Marcel, the New York soprano, will make another concert tour of Europe with Felix Weingartner before coming to America for her brief engagement at the Boston Opera House.

HUNGARIANS HONOR MEMORY OF LISZT

Volpe Orchestra, De Pachmann, Florence Hinkle and William Beck in Memorial Concert

New York Hungarians did honor to the memory of Franz Liszt on Sunday night last when a concert in commemoration of the centenary of the composer's birth was given by the combined Hungarian societies of the city in the ballroom of the Waldorf-Astoria.

An all-Liszt program was presented. The Volpe Symphony Orchestra played "Les Préludes," the Second Rhapsodie and the Polonaise in E Major. Florence Hinkle sang three songs by the master with delightful effect and William Beck sang two others. Vladimir de Pachmann played several of Liszt's piano compositions with all his characteristic delicacy and charm.

Among the patrons of the concert were Ambassador Baron Hengelmuller and Consul-General Alexander Nuber von Pereked, of Austria-Hungary, and Mr. and Mrs. Rafael Joseffy.

Memorial services for Liszt were held in St. Patrick's Cathedral, New York, on Saturday last. Consul-General von Nuber and his staff; Walter and Frank Damrosch, to whom Liszt was a godfather; Selma Kronold, directress of the Catholic Oratory, who had sung before Liszt when she was a girl, and many members of the Hungarian colony in New York were in the large audience. Mgr. John Edwards celebrated the mass.

SPOKANE SEASON OPENS

Berlin Trio Arouses Interest in Northwestern Musical Circles

SPOKANE, WASH., Oct. 17.—The musical season opened with the introductory recital of Sam Lamberson, the pianist, who is one of the most important new acquisitions here. Mr. Lamberson's fluent technique and intelligent interpretations were shown to great advantage. His teaching hours are already nearly filled.

The Berlin Trio, composed of Edgar C. Sherwood, pianist; George Parker Buckley, violinist, and Herbert Riley, cellist, was instantaneously successful in its opening recital and a movement is starting to secure a series of chamber music concerts to extend through the entire season. Mr. Riley gives his own recital on Friday evening of this week, with Mr. Sherwood at the piano and with vocal assistance from Olivia Dahl, soprano.

Mrs. Elizabeth Kennedy and Mrs.

Charles Freese, with the aid of the Berlin Trio, will soon give their recital in the Central Christian Church.

Mrs. Harry F. Baer, solo soprano of St. Joseph's Church, will be heard in recital and has been invited to display her brilliant and powerful voice in concerts in other cities.

G. P. B.

TWIN CITY MUSICIANS UNITE IN PROGRAM

New Arabian Song Cycle Feature of Concert Given by the Thursday Musical in Minneapolis

MINNEAPOLIS, Oct. 20.—The Thursday Musical opened its season yesterday in the First Baptist Church. Each member had been privileged to bring a friend and the audience tested to the fullest the seating capacity of the church.

Everyone was enthusiastic over the program and there was noticeable a spirit of friendliness and co-operation that augurs well for the season.

The novelty on the program was an Arabian song cycle, "The Heart of Farazda," written by Malcolm D. McMillan. Olive Long wrote the poems. The composition is of a high order and the audience gave the composer, who played the piano score, a very warm reception. Mrs. Frank O'Meara, of St. Paul, sang the music, which seemed especially adapted to her rich contralto voice. Mrs. O'Meara also sang very beautifully songs by Quilter, Richard Strauss, Hugo Wolf, Brahms, Del Rio and "Gerechter Gott," from Wagner's "Rienzi."

Mrs. Harry W. Crandall, of St. Paul, was a most pleasing accompanist. She also showed a complete mastery of the pipe organ in a series of four numbers, including Faulkes's concert overture: "Spring Song," by Liebling; "At Twilight," by Stebbins, and "March Triumphant," by Callaerts.

Ruth Anderson, the violinist, who has recently returned to make Minneapolis her home, played with great brilliancy and fire Sarasate's "Gypsy Dance." Prume's "Arpeggios" displayed her technical abilities.

Mrs. Wilma Anderson Gilman, accompanist.

Mrs. Vena Gibson Garnum, a new member, is a pianist of a good technical equipment and musical understanding. She gave Schumann's "Papillons" charmingly.

American and Indian music will be taken up at the next program of the society.

E. B.

JAN MUNKACSY HERE FOR HIS FIRST TOUR IN SEVERAL SEASONS



Jan Munkacsy, Violinist

Jan Munkacsy, the famous violinist, and his wife have just returned from an extensive trip through Europe, and after practically four years' absence from this country are about to start a concert tour. Last summer Mr. Munkacsy gave a number of concerts in Austria with the assistance of his wife, a brilliant pianist and pupil of Leschetizky. Mr. Munkacsy, who is himself a pupil of Sevcik will be remembered for the success which attended the eighty-four concerts which he gave in one season four years ago. Although hardly settled down he has already a number of engagements booked, some of them appearances with big orchestras. Mr. Munkacsy is planning a concert tour through the Middle West.

Anglo-Saxon Music Commonplace, Declares German Critic

BERLIN, Oct. 21.—"The Anglo-Saxon race cannot produce any musician whose work rises above the common level," declares J. C. Lusztic, music critic of the *Morgen Post*. "Enormous quantities of music are consumed in England and America. Probably no people revel in music to the same extent. But their compositions only leave momentary impressions. All Anglo-American productive music rests with Elgar."

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SAN FRANCISCO, Oct. 16.—With Mme. Nordica to divide the honors with Signor Amato, this city has enjoyed a feast of song the last week; every day one or the other of the artists has appeared in concert or participated in a public celebration. Large audiences greeted Amato at his two Sunday matinées, and two evening concerts, and as one of the world's greatest baritones he has won the hearts of San Francisco's music lovers.

At Dreamland Rink, where 4000 people gathered as the *Examiner's* guests to hear the election returns on Tuesday night, a musical program was given in which Amato, Mme. Longari and Signor Tanara took part. All the numbers were received with enthusiasm, and, as Amato responded with two encores, the great auditorium rang with bravos and shouting, in appreciation of his beautiful singing. Beside the musical numbers by talent from the local theaters, Jeanette Lamping gave a fine performance of three piano numbers.

On Friday evening Amato and his company sang before the Berkeley Musical Association. An immense audience at Harmon Gymnasium was charmed by the rendition of a long program, and each of the artists responded generously to encores.

The Greek Theater held an audience of several thousand people on Wednesday afternoon to hear Mme. Nordica sing. The day was perfect for an open-air concert, and the great audience was thrilled with the magnificent voice of the famous diva who seemed to be inspired in singing with the blue sky and tree tops overhead. The

admirable work of her associates, Myron W. Whitney and E. Romayne Simmons, was greatly enjoyed.

At the great celebration at Golden Gate Park where 150,000 people gathered for the ceremony for the ground breaking of the Exposition by President Taft, Mme. Nordica sang Mrs. Beach's "The Year's at the Spring," and led the great multitude in the singing of "The Star Spangled Banner." It was a musical event that San Franciscans who heard her will never forget.

Mme. Nordica gave her first program to a large audience at the Pavilion on Saturday evening under the management of S. H. Friedlander. The superb art of the great soprano was heartily appreciated and her concert was a brilliant success.

With the performance of "La Bohème" on Sunday afternoon and "Tales of Hoffmann" in the evening, the Lombardi Opera Company brought to a close a brilliant eight weeks' season at Idora Park in Oakland. Music lovers of both sides of the bay have enjoyed the excellent presentations of standard operas at popular prices.

The Pacific Musical Society presented a delightful program on Wednesday morning. Interest centered in the appearance of the Minetti Quartet, the members of which are Giulio Minetti, violin; Hans Koenig, violin; Julius Haug, viola; Arthur Weiss, cello. They played the Quartet in A Minor, op. 29, of Schubert and Novellettes, op. 15, by Glazounow. Mrs. Eva Koenig Friedhofer sang "Braut Lieder" (Bridal Songs) (Peter Cornelius), and "Cherubino's Aria" from "Marriage of Figaro" (Mozart), with Emilie Gnauck at the piano.

A very creditable performance was that given on Thursday evening by the Stewart Orchestral Club at the McDonough Theater in Oakland. A most attractive program was offered, and these amateur players performed with that artistic finish which told of excellent training under their director, Alexander Stewart, the violinist and teacher. Mrs. M. E. Blanchard, contralto, who has returned after several months' study abroad, and Elizabeth Simpson, pianist, contributed creditably to the performance.

R. S.

Rossini as a Critic

When Prince Poniatowski had written two operas he asked Rossini to hear them and advise him as to the selection for a certain public occasion, relates London *Musical Opinion*. Rossini went to sleep during the performance of the first, but awoke in time to say, "Now, my good friend, I can advise you. Have the other one performed."

Lecturing on Great Tone Poets

Dr. John S. Van Cleve, New York's blind musician, is giving a series of lectures at the Commercial High School, in Brooklyn, under the auspices of the Board of Education, on "The Great Tone Poets." A recent subject was "Mozart, the Beautiful Incarnate."

ARTHUR FRIEDHEIM

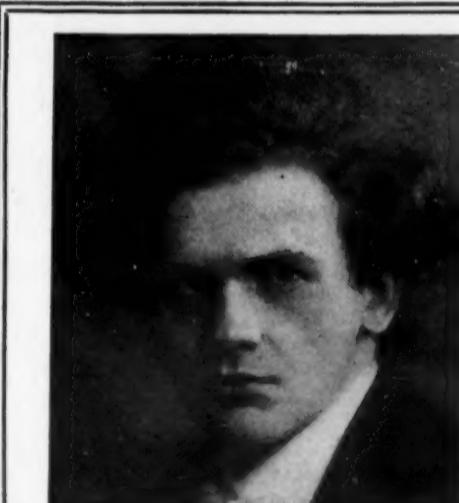
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SCHUMANN-HEINK

SHAKESPEARE LION AT LOS ANGELES

Local Musicians Honor Teacher. Organ Recital Opens Season

LOS ANGELES, Oct. 15.—Practically opening the musical season in Los Angeles, Ernest Douglas gave an organ recital Monday at St. Paul's Pro-Cathedral for the display of the organ recently installed there. He played a goodly array of numbers with a clean technic and dignified conception and was assisted by his surprised choir in several numbers. The instrument was rich in tone qualities and solidly based on full diapasons. The swell, choir and echo pipes are encased in a concrete chamber with improved shutters, permitting of a beautifully graduated crescendo. The organ is particularly pleasing in the voicing of the reeds; all of its 56 stops were used with good taste by Mr. Douglas.

William Shakespeare was the lion who roared gently at a reception given in his honor by Thilo Becker and his wife, née Otie Chew, the violinist, Tuesday evening. The musical numbers offered in their beautiful studio were as follows: Lester Donahoe played "Reflection in the Water" (Debussy), Prelude in B flat Minor (Rachmaninoff), and "St. Francis Walking on the Waves" (Liszt). Joseph Riccard offered the MacDowell "Keltic" sonata, Paloma Scaramo gave "Sposalizio" (Liszt) and "At the Spring" (Liszt), and Audrey Creighton played a romance by Wieniawski and Schumann's "Abendlied" on her violin. In spite of the success of the Municipal Band two years ago, maintained by the city and led by Harley Hamilton, the "Goo-Goo" city government, as it is called, after one season of excellent concerts by the band, discontinued its appropriation and the band was abandoned. After waiting for two years for the city council to rehabilitate the band, and to no purpose, a number of musically inclined business men, headed by J. T. Fitzgerald, have formed a band association for the raising of a fund to promote this object. A band of fifty performers has been organized and will make its initial appearance to-morrow in escort to President Taft. This is one form of music that has not maintained a very high standard in Los Angeles for lack of sufficient financial backing and it is hoped, by the means of this association, that a sufficient fund may

be raised to put Los Angeles band music on a dignified level.

Charles Demorest, organist at Simpson Auditorium, recently gave the opening organ recital on the new instrument in the First M. E. church at San Diego, where he found a fine organ and an appreciative audience.

Sousa finds Los Angeles so grown that he has outlined twelve programs for this week at the Auditorium. One of the numbers will be the "American Rhapsody," by Henry Schoenfeld, the composer, of this city. This work is valuable for the répertoire of any band doing serious music.

Ray Hastings, organist of Immanuel Presbyterian church, gave an organ recital at that church Friday evening, assisted by his quartet, as follows: Carolyn von Benzon, soprano; Norma Robbins, contralto; Sheldon Ballinger, tenor, and William J. Chick, bass. Among the organ numbers were Bach's Prelude and fugue in E Minor, "Marche Triomphante," by Dudley Buck, and "The Entrance of the Meistersingers" (Wagner).

The Brahms Quintet opened its series of concerts at Blanchard hall Saturday night, playing Widor and Arensky quintets, and the romance from a Brahms quartet. The vocal soloist was Lilly Doon, soprano. The quintet is composed of Messrs. Wylie, Kopp, Tandler, Simonsen and Grunn, and presents a strong series of programs this year of works from the modern masters of chamber music.

W. F. G.

Writing an Indian Opera

BOSTON, Oct. 21.—Albert Levering, manager of the Boston Theater, and John J. McNally, playwright, are collaborating on an Indian opera. Mr. Levering has written the scenario and Mr. McNally will write the libretto. It has not yet been decided who shall compose the music.

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WILL PRODUCE NEW AMERICAN OPERA

Sonzogno Accepts Paul Allen's
"The Filter" for Performance
in Trieste

FLORENCE, ITALY, Oct. 4.—Another American opera is about to receive a first performance in Europe. The composer is Paul Allen, of Boston, at present resident in Florence, and the opera is entitled "Il Filtro" ("The Filter"), a melodrama in one act, the libretto by Capuana. Its initial performance will take place at the Teatro Comunale in Trieste in January, 1912.

Mr. Allen will be remembered as the gifted young composer whose first symphony won the Paderewski prize about a year ago. Since that time he has devoted himself assiduously to his new work, for which the brilliant and vivid text was written by his friend, Luigi Capuana, who is professor of literature at the University of Catania, Sicily, and one of the best known playwrights in Italy. Mr. Allen's labors have been rewarded, for his manuscript captured the attention and admiration of Tullio Serafin, conductor at the Teatro della Scala, who recommended the work to the famous Milanese publisher, Lorenzo Sonzogno, by whom it was ac-



Paul Allen, Composer, of Boston, Whose New One-Act Opera Has Just Been Accepted for Performance in Italy

cepted and under whose auspices it is to receive its first performance. The piano score will appear about Christmas.

The singers engaged for the work are the soprano, Kaptal, and the tenor, José Palet. The conductor will be Rodolfo Ferrari.

Mr. Allen will go to Trieste to conduct personally the rehearsals of his opera, which all who know his vigorous, brilliant style of writing feel sure will meet with fullest success.

Another triumph is to be recorded for the mezzo soprano, Bertha Brinker of Philadelphia, and for her American teacher, Kate Bensberg-Barracchia. Miss Brinker was personally selected by Leopoldo Mugnogna to sing in the recent Summer season of opera directed by him at the important seaside resort of Rimini. All the papers have spoken of her with highest commendation and have mentioned her as one of the best numbers of the excellent company.

The American singers, Glenn Hall, tenor, and Reinhold von Wahrlich, baritone, are in Florence for prolonged sojourns for the purpose of studying Italian répertoire.

C. B.

STRANSKY'S FAREWELL
DRESDEN APPEARANCE

His Reading of Brahms's First Symphony and Other Works Makes Critics Regret Departure

DRESDEN, Oct. 7.—Most important of Dresden's early concerts was that of last evening, in which Josef Stransky, as leader of the Blüthner Orchestra, took leave of the Dresden musical public before sailing for New York. Stransky directed Brahms's First Symphony in C minor, which he did in a way to satisfy even the strictest critics. He identified himself thoroughly with the spirit of the work and the audience listened in rapt attention. The last item on the program, Liszt's "Tasso," was exquisitely presented. Henri Marteau, the soloist, offered the Beethoven concerto.

The American vocal teacher, Franz A. Armbuster, sang at various musicales in Paris and London during the Summer, and in his absence his classes in Dresden were taken by his pupil, also an American, Oswald A. Olsen, who is said to have proved a highly competent substitute. The success also of many others of Mr. Armbuster's pupils gives further evidence of the capability of American teaching.

The programs for the symphony concerts by the Royal Orchestra for this season include many important novelties, such as a symphony by Straesser, a symphonic poem by Boehm, a symphony by Scriabine, a rhapsody by Ravel, Lustspiel overture by Max Reger and "Kikimora" by Liadov. Georges Enesco, Alfred Cortot, Carl Flesch and Sergei Rachmaninoff will be among the soloists.

A. I.

Mabel Beddoe for Providence Concert

Mabel Beddoe, the young Canadian contralto, has been engaged to sing in the "Messiah" in Providence, R. I., under the direction of Jules Jordan. The other soloists will be Grace Kerns, Reed Miller and Clifford Cairns, and the Boston Festival Orchestra will accompany.

LOS ANGELES COMPOSERS
RECEIVE A HEARING

Gamut Club Entertained by Program of Original Works—Gadski's Protégé Gives a Recital

Los Angeles, CAL., Oct. 7.—Los Angeles composers have a rare opportunity to bring their compositions before the public—that is, certain ones of them have. The Gamut Club gives occasional opportunity for the public hearing of the works of a number of its composer-members and of a picked few of those outside the club. Last Wednesday night a pretentious program of such works was heard by a large audience at the club house.

The members of the club represented by works on the program were Homer Grun, Henry Schoenfeld, Rudolf Friml and F. H. Colby. The outsiders represented were Mrs. Hibler, Miss Pevke, and others. The performers of these various compositions were Misses Mathews Couteleno and Eldred and Mrs. Tiffany; Messrs. J. Homer Grunn, Henry Schoenfeld, Axel Simonsen, F. G. Ellis, Rudolf Friml and a triple quartet of Gamut Club men under the leadership of J. P. Dupuy. The pretty theater of the club house was crowded with club members and their guests and the first "ladies' night" of the year was voted a huge success.

Leslie Marsh has returned from several months in Germany and has resumed his position at the Westlake School. Ida Selby, a promising young pianist, has just left for several years of study in the same country.

The local chapter of the Guild of Organists entertained as its guest at the monthly dinner of the club Monday night Ernest M. Skinner of Boston.

William Edson Strobridge has begun a series of Sunday evening organ recitals at Christ Church, of which he is the capable organist.

Mabel Riegelman, a protégé and pupil, to a certain extent, of Mme. Gadski, gave a recital at the Gamut Club Theater last Thursday evening. Gadski was so interested in Miss Riegelman's voice that she sent her to her former instructor, Mme. Schroder-Chaloupka, at Stettin, Germany. Miss Riegelman has obtained a position in the Metropolitan company and with her excellent voice and method will give a good account of herself.

William Shakespeare, the London vocal teacher of wide reputation, enjoys Southern California so much that he has taken a house on South Burlington avenue and will remain here until the new year. He has selected about twenty-five of the best voices that have applied to him for instruction and will teach this limited number for a few months.

W. F. G.

November Engagements for Mme. Dimitrieff

Mme. Nina Dimitrieff, the Russian soprano, has several important engagements for November, including one with the Boston Apollo Club, November 7; the Morning Musical Club, Bridgeport, Conn., November 8; the Philadelphia Choral Society, November 21, and a concert with the Cincinnati Symphony Orchestra at its Pittsburgh appearance, November 30.

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8,000-MILE TOUR FOR GUILD OF ORGANISTS

FRANK WRIGHT, warden of the American Guild of Organists, has just made his official report on the long Summer trip he took through the West and Northwest for the purpose of establishing new chapters of that organization. At the request of the dean of the Southern California chapter, Mr. Wright was authorized to go to Los Angeles to conduct the first examinations of the chapter. In order to justify the expense of such a long journey, he started a campaign of chapter organization, extending the work of the guild in the Pacific States. In this he announces that he was so successful as amply to justify the expenditure of both time and money. Four new chapters were organized and examinations were held at Los Angeles, Portland, Ore., and Seattle.

Mr. Wright officiated at the organization of a chapter in Denver, June 12, when these officers were chosen: Dean, Henry Houseley; sub-dean, R. Jefferson Hall; secretary, Frederick Schweikher; treasurer, Mrs. Jane M. Gibb; registrar, Malcolm C. Marks; auditors, Lawrence K. Whipp and Frederick Wright.

In Los Angeles eight candidates took the examinations, with Arthur Doty as the second examiner to Mr. Wright. At San Francisco the Northern California Chapter was formally organized. The officers appointed to serve until next elections were: Dean Wallace A. Sabin; sub-dean, H. J. Stewart; secretary, James C. Fyfe; treasurer, Louis H. Eaton; registrar, Henry Bretherick; librarian, Virginie de Fremery; auditors, W. F. Hooke and J. H. Pratt.

Portland, Ore., was reached on Friday, June 23, and one candidate for examination took the tests on the 23d and 24th. On the evening of the 24th a meeting of the Portland organists was called to discuss the advisability of establishing an Oregon chapter. It was decided that for the present it would be better to combine with the Washington chapter, making it the Washington-Oregon chapter. The organization of this Washington-Oregon chapter at Seattle was attended by important functions. Members came from Great Falls, Mont. (1,000 miles), Spokane, Wash. (500 miles), Tacoma and Portland, Ore. At a business meeting June 27 the formal organization was completed and the following officers appointed: Dean Frank Wilbur Chace; sub-dean, Ralph W. Hoyt; secretary, F. S. Palmer; treasurer, W. G. Reynolds; registrar, J. Edmund Butler; librarian, Frank T. Miles; auditors, F. W. Goodrich, Judson W. Mather.

The British Columbia Chapter was organized at Victoria June 29 and the following officers were appointed by the warden: Dean, Ferdinand Dunkley; sub-dean, George Jennings Burnett; secretary, L. H. J. Minchin; treasurer, Edward Parsons; registrar, Albert Ely; librarian, Harry Barlow; auditors, Walter F. Evans and W. J. Spear. Cordial greetings of fraternity were sent to the members of the guild in the United States by the Canadian members, and it was agreed that the art of organ playing had no international boundaries. The British Columbia Chapter is the most westerly chapter of the guild.

Mr. Wright also visited the Minnesota and Ohio chapters and returned to New York July 13, after having traveled 8,285 miles. He announces that everywhere he "met with the most enthusiastic response, which was most refreshing and encouraging. All through the West there are splendid organists, first-class musicians, who are working for the highest standards."

The warden concludes by impressing upon the New York organization that "grave responsibilities are resting upon them. They were assumed at the organization of the guild. By virtue of the charter and incorporation, the officers and council are legally responsible to the State of New York for all the work done by this organization in any part of this country or Canada. The chief responsibility that we have assumed lies in the maintenance of the standard of the examinations. All over the country there are musicians experienced in work of examinations, who are watching with jealous care the maintenance of the high standard, as set by the examination papers, and who are ready to condemn any carelessness or lack of ability in preparation of the tests, or lack of dignity in the method of conducting the examinations."

Margaret Anderton to Lecture on Piano
An important course of music lectures was started Tuesday, October 17, in New York City, under the auspices of the Municipal Board of Education, on "Great Masters of Pianoforte Music," by Margaret Anderton, the English pianist. Miss Anderton gave her opening recital of the season on Long Island on Thursday evening of last week.

Ferruccio Busoni will celebrate the Liszt Centenary by giving six pianoforte recitals with Liszt programs in Berlin.

M. N. S.

FIVE SEATTLE TEACHERS COMBINE IN A PROGRAM

First of University of Washington Faculty Concerts Given—Irving Glen Added to Social Colony

SEATTLE, WASH., Oct. 18.—The department of music of the University of Washington presented the first faculty revival of the season with a program given by Mrs. Irving J. Cross, pianist; Irving M. Glen, baritone; Moritz Rosen, violinist; Mrs. D. C. Hall, soprano and Grace Zimmerman, accompanist.

Irving M. Glen, until this season, director of music at the University of Oregon, Eugene, Oregon, comes to Seattle to take the similar position left vacant this spring by Fleming Beale. Mr. Glen, aside from directing the department, will also have charge of the vocal work. Mrs. Irving J. Cross, a pupil of Leschetizky, formerly located in Bellingham, Wash., will have charge of the piano department.

Mme. Luella Chilson-Ohrman, who sang recently at the Worcester festival, will be heard in Seattle in January.

George McManus, a pianist of this city, who recently had the honor of playing the first recital this season in Berlin, will return soon to this city, where he will teach for some time in conjunction with Lily van Ogle, his former teacher.

A new combination to be known as the Donner Trio has planned to give three concerts during the season. The members of the trio are: Max Donner, violinist; Max Steindel, cellist, and Romayne Hunkins, pianist. Max Steindel is a nephew of Bruno Steindel, cellist for the Thomas Orchestra of Chicago. Max Donner was for some years concertmeister of the Seattle Symphony Orchestra under Michael Kegzire.

Mme. Hess-Sprotte, soprano; Silvio Risegari, pianist, and Claude Madden, violinist, were the soloists of the concert given in the Turner Hall on Sunday afternoon, October 8, in honor of Deutsches Tag. The program was well received and the artists recited many times.

The Ladies Musical Club announce the opening of their general concerts on Monday afternoon, November 13.

Rose Hosley Ireland has returned to her studios in the Holoke Block after a stay of seven weeks in Chicago.

C. P.

American, German, French and Italian Operas for Milwaukee

MILWAUKEE, Oct. 24.—The four operas to be given in Milwaukee by the Chicago Grand Opera Company have been announced by Bernard Ulrich, business manager. They are Massenet's "Samson et Dalila," in French; Mozart's "The Marriage of Figaro," in Italian; Victor Herbert's American opera, "Natoma," in English, and Wagner's "Tristan und Isolde," in German. Among the artists who will take part are Mary Garden, Magie Teyte, Carolina White, Alice Zeppilli, Minnie Saltzman-Stevens, Charles Dalmorès, George Hamlin, Mario Sammarco, Hector Dufranne, Gustav Huberdeau and others. Cleofonte Campanini will be the musical director. Mrs. Clara Bowen Shepard is the Milwaukee manager of the concerts.

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FRANK LA FORGE LOVER OF HORSES

Indulges His Favorite Pastime on Tour with Farrar and Clément

ONE of the favorite pastimes of Frank La Forge, the eminent American pianist, is horseback-riding and his riding clothes are always on top in his suit-case. An evidence of his fondness is shown in the accompanying photograph, taken early one morning in Buffalo, N. Y., on his recent visit there in company with Geraldine Farrar and Edmond Clément. Mr. La Forge is now en tour with these two great artists and is making a very decided impression by the wonderful manner in which he accompanies without the use of notes. He will complete the whole tour with them.

Mr. La Forge may properly be called "the thief of time," for, without the aid of a Wright aeroplane or a Wellman airship, he will play his last concert in this country this season on November 7 and, strange as it may seem, will accompany Mme. Sembrich in Warsaw, Russia, on November 9. This is not supposed to be a world-miracle but just a plain mixture of dates. The Russian calendar, we are informed, is twelve days behind ours; consequently, the difference in reality is about fourteen days, while it only seems but two. His tour with Mme. Sembrich will include all of the principal cities in Russia, Austria and Hungary, and afterward he will



Frank La Forge, Pianist, Now on Tour with Geraldine Farrar and Edmond Clément. He Will Appear Later in the Season with Mme. Sembrich in Russia

go to London, where he will probably give several recitals.

Mr. La Forge will make arrangement with Schirmer & Co., before leaving for Russia, for the publishing of three new songs, "Spuk," "Wherfore" and "Before the Crucifix," and a new piano number, "Romance." HERBERT W. COST.

der Grosse, with seventy-five members of the Italian chorus of the company, who have been rehearsing under his direction. On the same ship there came also Anton Schertel, stage manager, and Lucia Fornaroli, première danseuse, also of the Metropolitan. Robert Blass, the basso, who is to sing in concert this season, was another passenger.

Alice Merritt-Cochran to Sing at Washington Liszt Festival

In addition to her forthcoming tour through the Middle West, in which she will sing the Mozart "Requiem" with Dean Lutkin's Evanston Chorus, Alice Merritt Cochran has also been engaged for the Liszt Festival of the Washington Sängerbund on November 26 and for the opening concert of the Pittsburgh Apollo Club on November 29.

Fine Success for Warford Pupil

Madeline Heyder, sixteen-year-old pianist, and one of Claude Warford's pupils, who has appeared several times before New York audiences during the last three years, won the three-year piano scholarship at the Peabody Conservatory of Music in Baltimore, Md., on Saturday, September 30.

Thirty-two competed for the prize, their ages ranging from fourteen to twenty-one years. Miss Heyder played the Beethoven Sonata op. 22, and the Schloesser Etude, op. 1 No. 2, and faultlessly called out the single notes and chord progressions played by the director, Harold Randolph, besides reading a piece at sight. Although Mr. Warford is one of New York's well known tenors, and does considerable concert work, a great amount of his time is devoted to teaching both voice and piano. Miss Heyder will study under the guidance of Ernest Hutcheson at the Peabody.

MISS FARRAR IN LOUISVILLE

Delights Audience, but—Why No Songs in English?

LOUISVILLE, Oct. 23.—The Farrar-Clément-La Forge Concert Company drew a large and fashionable audience to the Schubert Theater on Monday of last week. This artistic trio was brought to the city through the enterprise of Mr. Ona B. Talbott, the Indianapolis impresario.

Miss Farrar, heard for the first time here, set herself a formidable task by announcing a program of fifteen songs, ranging from the delicate art lyric of the present to the big operatic arias. In all of these she proved herself the intellectual musical artist, who is enabled to get into the spirit of the composer and become *en rapport* with his theme. Her voice is of great beauty in whatever degree or shade of emotion she is called upon to use it. But—and it seems a pity to look for flaws in what was so well nigh perfect—why was it not possible for Miss Farrar to give us at least a group of American and English songs?

She is a born and bred American girl and need not be ashamed of the output of our American song composers or our English cousins.

Mr. Clément is without doubt the best operatic and concert tenor heard here since Bonci, and is not unlike him in the lyric smoothness and liquid purity of his voice. His duets with Miss Farrar were indescribably beautiful.

Mr. La Forge at the piano was perfectly in accord with the singers. He is a favorite with Louisville audiences and after the singing of one of his songs by Mr. Clément received the tribute of prolonged applause that was his due. The program was made up of songs by Hahn, Bernard, Massenet, Mozart, Beethoven, Berlioz, Schumann, Liszt, Gounod, Godard, Weckerlin, Wolff-Ferrari, Debussy, Brucker, Strauss, Sinding, Grieg and La Forge. H. P.

SEATTLE CONCERT OF EAMES AND GOGORZA

Both Artists at Their Best in City in Which They Are Established Favorites—Local Artists in Concert

SEATTLE, Oct. 12.—Emilio de Gogorza and Mme. Emma Eames appeared in joint recital in this city under the auspices of the Ladies' Musical Club on the evening of October 5. Both artists have been heard in Seattle on previous occasions and are favorites with the local public. Both were in excellent voice and were enthusiastically received, being obliged to respond to eight encores.

Helen Priscilla Libby, mezzo soprano, assisted by Grace Gerrish, impersonator, was heard in recital in the Boylston Avenue Unitarian Church, October 3, her program embracing songs by Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Bantock and Arditi. Her voice is of much sweetness and clarity, under perfect control throughout its compass and very sympathetic in quality. This season will be her first in Seattle after spending five years in England and Germany. Ernest Rice accompanied Miss Libby in a most commendable manner.

Nora Crow, violinist, assisted by Mrs. David White, accompanist, was heard in recital, October 9, playing compositions by Corelli, Massenet, Dvôřák, Vieuxtemps and the G minor concerto of Max Bruch. Miss Crow returned to Seattle over a month ago after spending two years of study in Germany.

J. Edmonde Butler, organist, will present his fifty-eighth organ recital in Trinity Parish Church on the afternoon of October 15, assisted by Carl Presley, pianist, and Master Albert Shaw, a lad of fifteen, who is considered a prodigy as an organist. Master Shaw will render the Guilmant organ sonata.

C. P.

Mme. Maconda's New Engagements

Charlotte Maconda, the noted soprano, has just been booked for appearances in Buffalo, N. Y., on November 13 and in Newark, N. J., at the new Symphony Auditorium on November 8.

The Trouble with Modern Scores

[Frederick Stock in interview with Felix Borowski of Chicago Record-Herald]

It's the same with modern scores as it is with modern books—in most cases the covers are too far apart.

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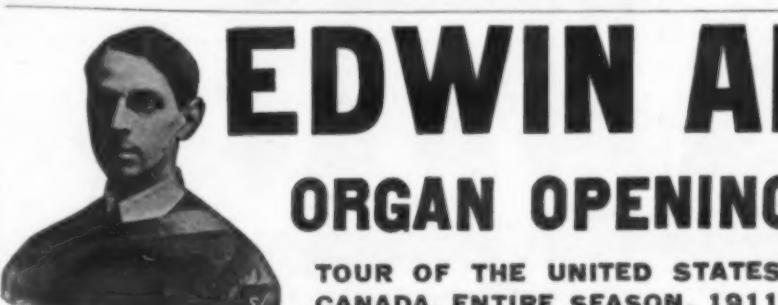
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PEPITO ARRIOLA

OFFENBACH REVIVAL IN MUNICH

Theater Not Big Enough to Hold Crowds Eager to See and Hear
 "La Belle Hélène"—Opera in Shaky Condition There—An
 Attack of Caruso Fever—A Gabrilowitsch-Schumann-Heink
 Concert

MUNICH, Sept. 30.—Arriving here a fortnight ago I found that Max Reinhardt's production of "La Belle Hélène" still continued to attract crowds too large for the "Künstlertheater" in the Exhibition Park to accommodate. It had been doing this all summer, and the good citizens of Munich were astonished and delighted at the Grecian stage pictures, some of which were original and beautiful; at the costumes, which were extremely daring, and even at the stale device of bringing some of the chorus and all of the principals on the stage by way of the auditorium.

If these things were all that characterized this Offenbach revival it would be a waste of time to dwell upon it. But the manner in which it was sung and acted and, above all, Alexander von Zemlinsky's admirable orchestral interpretation, ac-

counted to some extent for the enthusiasm with which every performance was greeted. The cast was recruited from the best operetta theaters of Germany and Austria, and though frequent changes were made it usually consisted of actors who could sing and singers who could act. In consequence of the success of Reinhardt's production it is being duplicated in other German cities, and I am informed that Gustav Amberg will produce "Die Schöne Helena" in America during the coming season. But if he does not want to come in conflict with the police authorities I advise him to adapt the costumes of the chorus to the severer climate of New York.

* * *

At the Hoftheater I recently heard "Der Rosenkavalier," that "comed" for music which, like Mr. Gladstone's jokes, is no laughing matter. It exhibits Richard Strauss at his best and at his worst, and the latter qualities were accentuated on this occasion by some of the worst singing I have been compelled to listen to in many years. In the space of one half-hour I think I heard more false notes than one can suffer from the Metropolitan in a year. With the exception of Herr Bender's capital *Ochs von Lerchenau* all of the important rôles were entrusted to mediocre performers. The fact is that the opera here—once upon a time reputed the best in Germany—is undergoing a crisis. Since poor Mottl's death there is no conductor of authority. The Wagner music dramas—the most important and most lucrative feature of the repertory—are conducted by Herr Fischer, who is sixty-eight years of age and whose work, naturally enough, is now that of a *routinier*, and a very uninspiring and dull one at that. To difficulties connected with the artistic side of the enterprise must be added the necessity of restricting the expenditures to narrow limits, for the subsidy from the court is by no means sufficient. Indeed, I am informed that if it were not for the surplus derived from the festival performances at the Prinzregententheater—largely patronized by Americans—it would be almost impossible to carry on the regular season at all. In addition to these troubles the impresario can never be sure when the most popular member of his company will be willing to sing, for this artist, Herr Knote, is bound by no contract, and appears only when he is "so disposed." The tenor's example is soon, I am told, to be followed by the first baritone.

* * *

A few days ago Felix Mottl's household effects and pictures were sold at public auction. Among them was an engraving of Hans von Bulow bearing this inscription: "Things will never be any better until the last lobster-conductor is broiled on the spit by the last critic."

* * *

How badly this town is suffering from Caruso-fever may be inferred from the fact that to-day's *Neueste Nachrichten* prints forty advertisements wherein tickets for "Aida" are either offered for sale or wanted to purchase. The prices asked and obtained range from five dollars in the gallery to twenty-five in the parquet.

* * *

The first of four orchestral concerts directed by Ossip Gabrilowitsch was given at the Tonhalle last evening with Mme. Schumann-Heink as soloist. The Russian artist had under his baton the excellent orchestra of the Konzertverein, which he con-

ducted with admirable skill. His beat was firm and decisive, and he seemed to have established that intimate contact with his men without which intelligent interpretative work is impossible. The program comprised Beethoven's "Coriolanus" overture, three movements from Grétry's ballet "Céphale et Procris," ingeniously modernized by Felix Mottl, Strauss's "Death and Apotheosis" and "Lenore," symphonic poem by Henri Duparc. The latter, a novelty, proved highly attractive. M. Duparc, unlike some of his present-day compatriots, does not disdain form or melody. His thematic material at once grips the attention and it is worked out in a masterly fashion. It goes without saying that Mme. Schumann-Heink was applauded to the echo by an audience which packed the hall. Her numbers were a group of Schubert songs, an aria from "Rienzi" and one from Mozart's "Titus." JACQUES MAYER.

Richard Platt Resumes Activities

BOSTON, Oct. 23.—Richard Platt, the pianist, returned the early part of the month from an extended European tour and has reopened his studios in Steinert Hall. His tour abroad was taken entirely for pleasure, and he reports a quiet and enjoyable summer, during which he made it a point not to hear any music.

Mr. Pratt will give a recital in Steinert

Hall January 15 and has other engagements booked for the coming season. He has opened his studio with a large class of pupils and he anticipates an active winter.

D. L. L.

Mary Garden's Ten Rules for American Girls in Music

YOU MUST—go about finding a teacher by using your own intelligence; change teachers if you are not satisfied with your progress, and keep on changing until you get the right one; work hard; above all, work with intelligence; keep a level head; use common sense and be reticent about yourself.

YOU MUSTN'T—come to Europe unless you can stay at least a year and have an assured income of not less than \$200 a month; believe all your teacher tells you; many singer teachers are arrant frauds; go to American teachers in Europe. (What's the use?); smoke, drink or go out to late suppers; be flattered by a little success.—*New York World*.

Alma Gluck's New York Recital

Alma Gluck, soprano of the Metropolitan Opera Company, will give a song recital in Carnegie Hall Thursday afternoon, November 9, at three o'clock. She will have the assistance of Kurt Schindler at the piano.

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CROXTON QUARTET IN INDIANAPOLIS CONCERT

A Warm Welcome for Noted Singers, Who Are Obliged to Give Many Encores

INDIANAPOLIS, Oct. 20.—The seventh season of the People's Concert Association was opened Monday night at Tomlinson Hall, the program being given by the Croxton Quartet of New York, composed of Agnes Kimball, soprano, Frank Croxton, basso, and Mr. and Mrs. Reed Miller, contralto and tenor. The program opened with the "Rigoletto" Quartet, which, as in every one of the following program numbers, brought the singers such appreciative applause that they were obliged to return to the stage in acknowledgment. The ever beautiful quartet "Wake for the sun who scattered into flight," from the "Persian Garden," was especially well given. Mr. Croxton, in his solo, the recitative and aria "Caesar's Lament," by Handel, proved himself an artist, for the interpretation was a most intelligent one, and the voice broad, deep and noble in timbre. Mrs. Kimball, a former resident of this city, was greeted with hearty applause of welcome, which was repeated after every one of her songs. Her voice has grown broader and richer in quality and her singing was most enjoyable. After the *Butterfly* aria "One Fine Day," she was gracious enough to add two encores, "Will o' the Wisp" and one of Reed Miller's compositions. Mr. Miller's appearance as composer, accompanist and singer was most successful. His voice is of a true tenor quality, which in itself is refreshing to hear, as most so-called tenors are more or less baritones. Mrs. Nevada Van Der Veer Miller, contralto, sang a group of three songs, "Cry of Rachel," by Mary Turner Salter, "The Little Winding Road," by Ronald, and "From the Depths," by Mr. Miller, who played the accompaniment.

M. L. T.

FARRAR IN CHICAGO

Metropolitan Star and Associates Attract \$13,000 House

CHICAGO, Oct. 23.—The concert introducing Geraldine Farrar, of the Metropolitan Opera of New York, and Edmond Clément, of the Opéra Comique, Paris, under the direction of Charles E. Ellis, of Boston, on Sunday afternoon at the Auditorium, for the benefit of the German Hospital, yielded more than \$13,000 receipts. The house presented the gala appearance of grand opera.

Frank La Forge, who presided at the piano when the versatile and gracious Miss Farrar was not engaged on her own behalf, opened the afternoon with Chopin, "Nocturne" and MacDowell's "Etude de Concert" in brilliant fashion and all of his accompaniments were as accurate and sympathetic as usual. M. Clément, well remembered here for his single appearance in opera, impressed his hearer as a concert singer of exquisite art.

Miss Farrar made her bow in *Cherubino's* aria from "Figaro," the very part in which she last appeared here in the big Mozart revival of the Metropolitan forces. Then she aired her classics in Beethoven, Schumann and Liszt and gave Berlioz's "Absence." The duets with her artistic associate were from Gounod's "Philemon and Baucis," Schumann's "Sous la Fenêtre" and Godard's "Dante." Her recitative and aria from "The Secret of Suzanne" resulted in two recalls. Her final series included selections by Bruckner, Sinding and Grieg.

C. E. N.

THE SONG COMPOSER'S CHIEF PROBLEM

Difficult for Musicians Other than Singers or Vocal Teachers to Write Idiomatically for the Voice, Says Alexander Russell

"TO write idiomatically for the voice is, to my mind, the greatest problem that the composer of songs has to face to-day," said Alexander Russell, the American composer, in a recent talk with a representative of MUSICAL AMERICA. "There are many excellent ideas for songs marred by the fact that the composer makes the voice parts wholly unvocal. It is a difficult thing, for instance, for a pianist to write for the voice and make the music singable and at the same time convey the idea he is trying to express. I have watched it in my own work and can look back at some of my early songs, the melodies of which are quite instrumental in character.

"Through my work as accompanist and my coaching of professional singers I have made a study of the voice which has served me in my later compositions. To a composer, who does not sing, this is absolutely necessary.

"In spite of the tremendous innovations of modernity, a song must have melody above everything; com-

posers often load up their accompaniments with all sorts of things in order to obscure the melody, which at times they think is too evident. This is another fallacy, for they forget that a melody *sung* and the same melody played on the piano, for instance, are very different things."

Mr. Russell is the author of a large number of songs which have won him place among the foremost of American composers. He is a graduate of Syracuse University; studied piano under Godowsky and Bauer, organ under Widor and composition under Edgar Stillman-Kelley, whom he considers one of the most remarkable of present-day teachers.

"Before I went to Mr. Stillman-Kelley," said Mr. Russell, "I had absolutely no idea that I would ever make a bid for public approval in composition. I had done little creative work in my Syracuse days, with the exception of a setting of Heine's 'Wenn ich in deine Augen seh' and, of course, a youthful conception of 'Du bist wie eine Blume,' which every musically inclined person seems to feel it incumbent on himself to perpetrate at some time in his career. I was quite convinced that I had little or no talent for composition, and my desire in going to Mr. Stillman-Kelley was simply to raise the standard of my musicianship. But inspiration was given me in such a way that the impulse to write was fairly started. Mr. Kelley has worked out methods of teaching which I consider truly wonderful, and in particular I shall always remember one piece of advice that he gave in regard to viewing one's own composition. Mr. Kelley believes that after writing a new work a composer should lay it aside for a time—forget its existence, in fact—and return to it only after an interval. If

it interests him then, after the flush of enthusiasm in which it was conceived has cooled, it will very likely interest others. I have always remembered this test, which is a safe and sane one. It is but one of the many things which I learned from Mr. Kelley.

"I am a firm believer not only in the future, but in the present, of American composition. The last decade in American musical life has been most remarkable. In a way it has been one of the most extraordinary periods of enlightenment in the life of any community or nation. The American composer is to-day doing things that must win him the approval and recognition of the musical world at large and his work shows seriousness of purpose and much inspiration."

Aside from his work as composer Mr. Russell is director of the concert department of the Wanamaker store in New York and in this position is doing his utmost to further the interests of American music.

"Our concerts are unique," he declares, "in that there is no other audience just like the audience we get; our programs contain the works of all the masters and many American works. The concert department of this store is a wonderful thing; it represents the first attempt to give concerts of good music in a commercial business house. The standard of the performances is constantly being raised, so that the audience now enjoys and appreciates a performance of the Prelude to 'Parsifal,' where before the overture to 'William Tell' may have been the acme of its musical appreciation."

A. W. K.

Mme. Jomelli's New York Recital

Mme. Jeanne Jomelli, the soprano, who is now filling important engagements in Europe, announces that she will give her annual New York recital in Carnegie Hall on January 23. Her program on this occasion, which will be announced later, will contain many novelties and will be eclectic in the selection of compositions from the various schools and countries.

AUGUSTA COTTLOW'S RETURN TO CHICAGO

Brilliant Recital Given by American Pianist—MacDowell's Music Finely Played

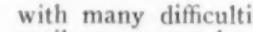
CHICAGO, Oct. 23.—Augusta Cottlow, one of Chicago's most gifted daughters in the pianistic world, returned home after three years on far and foreign shores and gratified an appreciative audience with her art, brilliancy and authority in a brief but ably planned program under the Neumann régime Sunday afternoon in the Studebaker. The audience included many musicians, who took advantage of the occasion despite the Neumann cash call, paid their fare and relished it for value received.

The opening selection, Bach's Chaconne for Violin (arranged for piano by Ferruccio Busoni), proved to be an arrangement

with many difficulties that were seemingly easily overcome by the fleet fingers of this alert and brilliant young instrumentalist. The Norse sonata, op. 57, of MacDowell, followed, so Miss Cottlow selected nothing easy for her homecoming. Its several transitions were read with a verve and given the grace and color that marks the best period of the greatest of American composers. All phases were marked by singular clarity and gentle melancholy; the poetry and the inner meanings of the composition were finely accentuated. The encore from the same gifted pen showed the remarkable facility of the pianist in brilliant scale work. Subsequently she gave another taste of her quality in a Chopin Nocturne and a Fantasy. In contrast to the great tone poet she gave the closest modern approach in two bits of Debussy—"Shadows on the Water" and Danse in E Major. Liszt's "Mephisto" waltz was the program's finale.

C. E. N.

Augusta Cottlow



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PORTLAND IN NEED OF RECITAL HALL

Maine Metropolis Sees Its Former
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Into Picture Theater

PORTLAND, ME., Oct. 14.—Portland starts the season of 1911-1912 unfortunately, for it possesses no suitably situated hall of medium size for recital purposes. For many years Kotzschmar Hall was available for recitals, but the managers decided that the public did not support it sufficiently to warrant holding it longer for such purposes, and to-day it houses a well-patronized picture show. It is true that recitals have been poorly patronized here, as elsewhere. Still, it is unfortunate that the city should be left without a single suitable hall for the occasional performances that we might get. The music room of Lafayette Hotel is quite satisfactory for small affairs, and the new Pythian Temple will offer several halls of different sizes which may prove popular, notwithstanding a somewhat out-of-the-way location. The concerts of the Maine festival will be held, as usual, in the drill shed of the Armory. It was hoped that the auditorium of the new city hall would be ready for occupancy this Fall, but it will probably not be completed for dedication before March or April. The Rossini Club will continue to occupy the Lafayette Hotel rooms; the Portland branch of the festival chorus, numbering from 100 to 150 voices, rehearses in Burnham gymnasium; the Choral Art Society uses the spacious Steinert music rooms.

Dorothea Thomes, a talented local amateur, has entered the ranks of professional singers and gave a charming recital in the parlors of Lafayette Hotel last week. Her specialty is oratorio.

The Rossini Club, the oldest amateur woman's musical club in America, will open its season of weekly recitals next week. Mrs. Rand, the president, enters upon her twenty-first season of executive activity. The club was organized in the late 60's, and has had but three presidents. The first was Mrs. Dennett, wife of the vocal instructor, William H. Dennett. She served about three years. Her successor, Mrs. Harriet Wethabee-Jose, presided over the club for twenty years, and Mrs. Rand has been president since 1891. The club is in flourishing condition.

The Marston Club and the MacDowell Club will open the season late in October. Both offer monthly programs, vocal and instrumental. The MacDowell Club membership consists mainly of the younger and more ambitious students, those who desire to study pretentious works for the experience of performing before an appreciative audience. Dorothea Thomes is president. Elvira Caswell is president of the Marston Club.

The Choral Art Society has not yet completed its plans. Albert Snow, of Boston, has conducted the society for two seasons, and the meeting night has been Monday. On account of other engagements Mr. Snow will be unable to come on Mondays this season, but it is expected that the society will continue to meet, rehearsing on Tuesdays instead of Mondays. Mr. Snow was also conductor of the chorus of the Rossini Club last season.

Small cities with shallow purses find difficulty in obtaining and retaining the services of the best men. It is with regret that music-lovers learn of the resignation of Walter H. Butterfield, for two years supervisor of music in the public schools of Portland. Mr. Butterfield goes to Manchester, N. H. Through his energy and enthusiasm public school music has been greatly improved—in fact, brought up-to-date in this city. He has organized efficient orchestras in the high schools, glee clubs in all grades, and a chorus capable of presenting light cantatas in the Deering High School.

The Kotzschmar Club, the male musicians' club of the city, opened the season October 12. Dr. Latham True is president.

Gamble Concert Party's Tour

Charles Gamble reports the following bookings for the Ernest Gamble Concert Party: Mendelssohn Club, Orlando, Fla.; Salem, Ore.; Great Falls, Mont.; Carlsbad, N. M.; Galveston, Texas; Amherst College, Mass.; Bridgewater College, Va.; Marion, O.; Dixon, Ill. This is one of the few touring concert companies that is busy from thirty to forty weeks each season.

STRANSKY'S ATTITUDE ON TREATMENT OF CLASSICS

ONE point on which the attitude of any new Philharmonic conductor would infallibly be of the highest interest is the burning question of the treatment of the classics. No one need be reminded how the late Gustav Mahler reaped the whirlwind by doubling the wind in various Beethoven scores, and otherwise taking "liberties" with such long established deities as Mozart, Beethoven, Schubert, and Schumann. Nor does one readily forget the astonishment following the report that Weingartner, long deemed a strict classicist, was advocating a rescoring, reverent, to be sure, of Beethoven's symphonies in conformity with the enormous development of the modern orchestra. On this subject a representative of the New York *Evening Globe* recently interviewed Josef Stransky, the new conductor of the Philharmonic.

"Of course some classic scores are to be retouched," said Mr. Stransky. "I prefer that word to 'altered.' The editing done by the conductor is solely in the interest of clearness, carrying the composer's meaning as plainly as possible to the audience. In Beethoven, for instance, conductors find it advisable here and there to double an instrument or to strengthen a part by adding another set of instruments, and at times a defective part must be filled out where the composer would obviously have written certain notes, but for the fact that the instrument of his day did not possess them."

CONCERT MANAGER WHO BOOKS AMERICANS ONLY

Le Roy Hetzel Arranging Tours for Numerous List of Representative Singers and Instrumentalists

Le Roy Hetzel, manager of American artists only, has just issued an attractive booklet regarding the artists under his management for 1911-12. Among them are Forrest Lamont, concert and oratorio tenor, who is well known in church and concert circles; Elsa Troetschel, pianist; Francis Motley, basso; the Motley Opera Company, consisting of Francis Motley, Rosemarie Campbell, Deborah Byrne, George Gillet and Marie Revelle, which has an extensive répertoire embracing thirty operas in English; W. W. Giles, basso cantante, and George Wrighton, lyric tenor, who will be heard in joint recitals; Martha Gissel, one of the foremost sopranos of New York; C. Guy Smith, dramatic tenor; the Deborah Byrne Trio, consisting of Florence Austin, violinist; Mathilde Dressler, violoncellist, and Deborah Byrne, pianist; William Hirschmann, bass baritone; Charlotte Mitchell Smith, operatic contralto; Anna Nordenholt, dramatic soprano; Adele Braun, soprano, and Robert Armour, tenor soloist at the Cathedral St. John the Divine.

Mr. Hetzel is also booking concerts for the Frank Croxton Quartet, including Reed Miller, tenor; Nevada Van der Veer, contralto; Agnes Kimball, soprano; Frank Croxton, basso, and Clara Blakeslee, accompanist; Hans Kronold, the distinguished cellist; Bertram Peacock, baritone soloist at the Cathedral of St. John the Divine; Agnes Kimball, soprano, well known throughout the country; and the Schubert Quartet, comprising Forrest Lamont, tenor; Mildred Graham Reardon, soprano; Florence La Salle Fiske, contralto, and George Warren Reardon, baritone. They have just completed an extensive tour through the West, where they met with great success. Mr. Hetzel is also booking the New York Festival Orchestra for weddings, social functions and festivals. Mr. Hetzel is now located in his new quarters at No. 114 West Seventy-second street, New York.

Schubert Quartet Solidly Booked

The Schubert Quartet, which is booked solidly for the season, appeared on Friday evening, October 13, at the annual campfire of the R. R. Y. M. C. A. on Madison avenue, New York. The quartet will be heard later before the Rubinstein Club at the Waldorf-Astoria and in Newark, N. J., under the auspices of the Board of Education on January 19 and has further closed a number of dates on Long Island. New song cycles, many of them never given in this country, are to be sung. The quartet is composed of Mildred Graham-Reardon, soprano; Florence La Salle Fiske, contralto; Forrest Robert Lamont, tenor, and George Warren Reardon, baritone, all professional singers of note. Mr. Lamont will sing in Lebanon, Pa., on November 21 and with Mrs. Reardon will be heard in Canton, O., the same month in a performance of Haydn's "Creation."

Massenet drew royalties from 3,000 performances of his works last year.

Turning to the score of the Ninth Symphony as an example, Mr. Stransky pointed to passages where he had filled in notes for the modern valve trumpets which the composer himself would quite evidently have written but for the fact that the natural trumpets of the day did not possess them.

"The additions made by Wagner in his edition of the Ninth Symphony I adhere to," went on Mr. Stransky, "and I have also retouched certain passages in my own way, and I have made some changes in the expression. So much any conductor has a right to do in the interest of a clear presentation of the work in hand, but only in that interest. Changes that a Mahler or a Weingartner may see fit to make are purely a personal matter, justified or the reverse by the results. No one conductor is bound to follow the example of another. I myself," and Mr. Stransky spoke slowly and emphatically, "am very conservative in my attitude toward any work. I will ponder an hour before deciding on a new departure from the letter of a composer's text."

It was pointed out to Mr. Stransky that in some recent performances of Beethoven's "Eroica" symphony, which he is to conduct early in the Philharmonic season, recourse has been had in the interest of a truly heroic effect to doubling of brass instruments. Mr. Stransky declared that he should let the brass instruments alone in the "Eroica," but that he does intend to double the wood-wind.

ST. PAUL ORCHESTRA TO AID SCHOOL WORK

Six Educational Concerts to Be Given by Conductor Rothwell in Addition to Regular Series

ST. PAUL, MINN., Oct. 19.—President L. W. Hill, of the St. Paul Symphony Orchestra, and the management propose to present the orchestra in a series of six educational concerts in the Auditorium for the particular benefit of the school children of the city, the concerts to be given in the afternoon after school hours, with prices ranging from ten to fifty cents. Programs will be adapted to the appreciative capacity of the children and elucidated by a preliminary talk, probably by Conductor Rothwell. S. L. Heter, superintendent of schools, A. E. Horn, president of the School Board, and Elsie M. Shawe, superintendent of music in the public schools, are co-operating with Mr. Hill and Manager Stein. This "educational series" will in no way interfere with the fortnightly symphony concerts or the weekly "pops," the season for which begins the first week in November.

The Music Lovers Club, in connection with the St. Paul College of Music, gave its first recital of the season Thursday evening. The program was preceded by a greeting from President E. E. Woodward. The first number was the Rubinstein Concerto, Op. 46, No. 1, by Errico Sansone, musical director of the college, with W. E. Mulligan at the piano. Mme. LeClair Mulligan sang the Liszt "Die Loreley," and Mr. Sansone appeared again in the following group of his own compositions: "Sadness," "Cradle Song," "Valse Italienne," "Bagatelle."

F. L. C. B.

Big Berlin Audience at Van Eweyck "Liederabend"

BERLIN, Oct. 7.—Arthur Van Eweyck, the Dutch-American bass baritone, has his following on which he can always rely to fill the hall when he gives a concert, and his *Liederabend* on Thursday drew the usual large audience. Mr. Van Eweyck was in splendid voice and illustrated the admirable flexibility of his sonorous organ to the best advantage. He displayed both temperament and humor, making his animated and artistic renditions a source of pleasure to all, in several groups of songs by Brahms, Weisman, Wilhelm, Berger and Loewe.

O. P. J.

Mme. Sturkow-Ryder in Two Concerts

CHICAGO, Oct. 23.—Mme. Sturkow-Ryder played last Friday evening at the opening concert of the Arch Club in this city, giving d'Albert's Suite in E Minor and a group of MacDowell Etudes. On Saturday afternoon she opened the Academy of Fine Arts series, playing in Fullerton Hall of the Fine Arts Building, playing Mendelssohn's Fantasy in F Sharp Minor, Lutz's "Chant de L'Eau," "On the Deserted Sands," and "The Spinning Girls of Caranac" from Rhene Baton's Suite "En Bretagne."

As a finale for this pleasant afternoon she gave a dashing paraphrase on Strauss's "Blue Danube Waltzes."

C. E. N.

AMERICAN MUSIC IS PLAYED FOR "MASSES"

But "Masses" Are Conspicuous by Their Absence—Mr. Ormsby an Artistic Soloist

The third concert of the Commonwealth Symphony Orchestra was given on Sunday afternoon at the Sixty-ninth Regiment Armory, New York. Though this music is intended for the masses, the attendance was small. Owing to unsatisfactory acoustic properties the armory is still unsuited for orchestral performances, despite the attempts made to rectify them by the stringing of wires and other devices.

With the exception of the "Andante Cantabile, op. 11," of Tschaikowsky, and the "Adagio Pathétique" of Godard, the program was an all-American one and presented many interesting works. Gustave Strube's "A Comedy Overture" opened the performance and proved to be a remarkably well planned piece of orchestral writing. Its thematic material is not strong, however, and whatever impression the overture creates, is due wholly to the skill of its composer as an accomplished orchestral scene painter. Following it came a symphonic sketch "Noël," by George Whitefield Chadwick, of Boston, which won the immediate applause of the audience. It is a lovely conception, full of broad, flowing melody and scored with much mastery. MacDowell's "In October" was not played as carefully as it might have been and failed to arouse the full quota of applause. There are better orchestral compositions of MacDowell pinning for a hearing, such as the "Indian Suite," "The Fair Alda," and a number of others, all of which would be received with little short of an ovation.

Frank Ormsby, the New York tenor, sang Harriet Ware's "The Cross" with rare beauty of voice and splendid interpretation. His whole performance was characterized by a finished delivery and an artistic handling of the voice that was admirable. After great applause he added Hawley's "Because I Love You, Dear," which, banal as it is, again brought him the plaudits of his hearers.

Victor Herbert came in for his share with the gorgeous Prelude to Act III of "Natoma," the "Spring Song" from the same opera, sung by Marjorie Mack, and the "Irish Rhapsody." There has been much division of opinion about the merits of Mr. Herbert's opera and there are those who are reluctant to give him credit for his work, but even the most violent decrier of the opera must admit that in the Prelude to Act III Mr. Herbert has written a score that can stand on its own merits in the concert room as well as in the opera house.

Ross Jungnickel, who has conducted the concerts of this organization, again led his men with a measure of success; the results obtained will be greatly enhanced by a little more freedom of tempo and display of spirit and enthusiasm on Mr. Jungnickel's part. In his orchestral arrangement of Godard's "Adagio Pathétique" he gave evidence of his talent as an orchestral writer, which seemed all the more striking, since his arrangement of Harriet Ware's "The Cross," heard earlier in the program, was far from satisfactory.

A. W. K.

SALT LAKE ORGAN RECITALS

Third of Million Have Attended Six Months' Tabernacle Series

SALT LAKE CITY, Oct. 21.—The final organ recitals at the Tabernacle were given on Monday and Tuesday of this week. It seems almost incredible, but is a fact none the less that more than a third of a million persons have heard these organ recitals during the last six months. A recital has been given every day except Sunday for the half year, making a total of about 116 recitals in twenty-six weeks. The average attendance has been 2,000 persons each day for five days and fully 3,000 persons for the popular programs on Saturdays, making a total attendance of 13,000 a week or 33,800 for the six months. On special occasions the attendance has been 3,500 and 4,000, one of these occasions marking the appearance of Professor William Weihe, violinist, as assisting artist. The programs have been widely contrasted and much new music has been given to the public. No visiting organists have played during the season just closing, but special recitals have been given from time to time for visiting dignitaries and prominent men and women in various walks of life.

L. S. G.

EUROPEAN TOUR FOR MME. ZEISLER

Pianist Will Visit Practically Every Important City of Continent

Mme. Fannie Bloomfield Zeisler, the American pianist, who has as large a following in Europe as she has in America, will this Winter make another European tour. Mme. Zeisler will sail on the *Lusitania* on December 27 and will make her first appearance under Nikisch with the Leipzig Gewandhaus Orchestra on January 10 and 11. Following these concerts she will give recitals in Dresden, Leipzig, Vienna, Munich, London, Hamburg, Paris and other cities and on January 21 and 22 will play with the Berlin Philharmonic again under Nikisch's direction.

In addition to these engagements Mme. Zeisler has received a cable from Sir Henry Wood in London, offering her an appearance in January with the London Symphony Orchestra, and a letter from Camille Chevillard inviting her to play at the Lamoureux concerts in Paris.

The engagements which Mme. Zeisler already has suffice to mark her forthcoming European tour exceptional. This list will undoubtedly be materially lengthened before the pianist returns and she will probably play in every important city in Europe.

HELEN WALDO IN CHICAGO

New York Contralto's Recital Brings Forth Interesting Songs

CHICAGO, Oct. 23.—Helen Waldo, the contralto, who has specialized with much success in recitals depicting child-life in song and story, appeared last week at the West End Woman's Club, achieving a distinct and immediate personal and artistic triumph. The first dozen songs were comprised in a cycle drawn from Tennyson's "Maud" set to music by Arthur Somervell. The title song, "Come into the Garden," was beautifully given, likewise "Birds in the High Hall Garden" and "A Voice by the Cedar-tree." The second part had even larger variety, opening with an old air, "Those Endearing Charms," followed by "Kitty of Coleraine" and Balfe's "Killarney," Gow's "Herring," was effective, likewise Barnes's song, "Hush My Baby," while Kniss's "Ben Bolt" was a delightfully welcome echo from the past.

man, contralto; George Sheffield, tenor, and Walter Greene, baritone. It was rendered in spirited fashion, but the weather was much against the attendance.

Word has just been received from Vienna that Minna Niemann, the talented young pianist from this city, passed a difficult technical examination on September 28 before Godowsky and five prominent professors. She passed fifth out of seven that graduated to the "meister-schule." This will mean that she will continue her studies for two years. Mr. Godowsky personally commented upon her former instructor, Mr. Ehling, in this city.

H. W. C.

MISS LAVOIE'S DÉBUT

Montreal Welcomes the Accomplished Pianist, Pupil of Alfred Laliberte

MONTREAL, Oct. 24.—The piano recital given last week by Djane Lavoie, her first appearance in Canada since she left it as a promising but immature student to pursue her studies in Europe with Alfred Laliberte, was in many ways the most interesting début since that of Laliberte himself some seven years ago.

Laliberte is a curious personality, quite unique in French-Canada. He is scarcely a teacher; rather he is a leader and inspirer. He belongs to a family noted for intellectual independence and for the faculty of making others follow them.

Miss Lavoie played in many respects like an artist of developed personality. She is intensely modern; music to her is chiefly a matter of thematic meanings, and her phrasing occupies attention sometimes to the exclusion of tone and frequently to the destruction of sentiment. Her playing of Bach was admirable in its clearness and dignity; her Mozart was refined and delicate, without being sentimental. For Schumann she showed no feeling whatever, and her Chopin was not notable. She played two Scriabine numbers, concerning which Montrealers have no standard of comparison since no great artist has yet performed any advanced works by that composer here; but her renderings had a clarity and sanity which did much to diminish the effect of strangeness. In the absence of any small recital hall of proper design the recital took place in the Ladies Ordinary of the Windsor, where both ventilation and acoustics did all that they could to ruin the performance. There was a large audience of society people, among them Lady Laurier, wife of the late Premier of the Dominion, and other Ottawa residents.

K.



Mme. Fannie Bloomfield Zeisler, Who Will Sail December 27 for Extended European Tour

Miss Waldo appears to have the poetic as well as the philosophic in delightful balance. In New York she holds an excellent church position, but her work throughout the country in recital and concert makes the demand for her artistic service continuous. Her children's program is something quite distinctive and delightful.

C. E. N.

MUSIC IN ST. LOUIS

Æolian Company's Concert Season Opens—Local Pianist Wins Laurels

ST. LOUIS, Mo., Oct. 21.—The Æolian Company had an auspicious opening of its concert season last Tuesday night when Serge Halmah accompanied Mrs. A. I. Epstein, soprano, in a delightful program. An appreciative audience was in attendance. This afternoon the first of the regular concerts took place, when Liza Lehmann's "Golden Threshold" was given with Mrs. George Dobyn, soprano; Mrs. Max Kauff-

man, contralto; George Sheffield, tenor, and Walter Greene, baritone. It was rendered in spirited fashion, but the weather was much against the attendance.

Mabel Sharp Herdien, soprano, sang at the State Convention of the D. A. R. at the Hotel Blackstone Wednesday afternoon.

W. H. Owens, who has long conducted the big chorus choir of the Park Avenue M. E. Church, has taken charge of the new chorus at the Wilmette M. E. Church.

Isaac Levine's pupils gave a concert in Kimball Hall Tuesday evening.

Grant Kimball entertained last week before the Tuesday Culture Club of Lombard, Ill.

Antoinette Zebrowski, a pupil of Joseph Chapek, gave a recital in the Auditorium of St. Stanislaus Church last Wednesday evening.

Rose Fallon, one of the many talented pupils of Herman Devries, sang at the Sunday evening service in Music Hall last week and was the admired soloist at several social functions during the week.

One of the interesting features of the song recital of Alfred Hiles Bergen was the beautiful program presented by the Gamble Hinged Music Co. It was a real joy to have such an artistic brochure, one devoted strictly to the subjects in hand, edited artistically and set forth in most comprehensive and convenient fashion. The mere form of a musical program is frequently a nuisance. The Gamble Hinged people have inaugurated a new departure, and it is to be hoped that musical entertainments and entertainers will take advantage of them.

American Conservatory Concert

The recent concert given by Hans Hess, cellist, and Kurt Wanick, pianist, under the auspices of the American Conservatory, proved to be a delightful surprise, presenting two young artists in a most interesting exposition of instrumental selections. Mr. Hess has a most gratifying 'cello tone and his playing of the Weidig "Romanza" proved charming.

The recital season in the select suburb of the North Shore-Edgewater opened last Thursday evening at the Stickney School with Mary Wood Chase, pianist, and Alexander Zukowsky, violinist, as the artists.

Silvio Scionti gave a successful piano recital last Tuesday in Fairfield, Ia. The local papers were enthusiastic over his playing.

C. E. N.

A New Vocal Quartet

Hermann Devries has organized a quartet among his advanced pupils in the Fine Arts Building, including Mabel Cox, soprano; Helen Devlin, contralto; Loro Gooch, tenor, and Lester Luthen, basso. The organization gave such an admirable account of itself that Harry Culbertson immediately booked it for a concert tour through the South, beginning next week.

At the second pupils' recital of the Sherwood Music School Saturday afternoon Fay Smith sang three songs by American composers, Annette Waxman played Mendelssohn's Rondo Capriccioso and J. Francis Connors played de Schloezer's Etude in A Flat Major and Dohnanyi's Rhapsody in C Major.

G. A. Grant Schaeffer's talented pupils entertained a fine assembly last Friday evening in the College Club rooms of the Fine Arts Building.

Theodore S. Bergey forgot he was passing a birthday last Wednesday, but the event did not escape the notice of his pupils, who rallied in full force that evening at his residence, No. 5410 Lexington avenue. Mr. and Mrs. Bergey received a number of silver souvenirs and a fine impromptu musical program was presented on this occasion.

Walter Spry's weekly Interpretation Class, which meets Friday at noon, is one of the most attractive features of the adult courses offered by the Walter Spry Piano School and the attendance, which always taxes the capacity of the studio, proves Mr. Spry's idea of giving programs of teaching material to be a great success; all grades of work are covered and the numbers discussed.

Annette Pangbourne, a pupil of William A. Willett of the Sherwood Music School, has been engaged as teacher and director of the department of voice of the Springfield Conservatory of Music at Springfield, Ill.

Pearl Josewitch, who has been a pupil with Georgia Kober for a number of years, has become associated with the Sherwood School in this city. She has a large following in Milwaukee, where she has taught for nine years past.

Samuel B. Garton reports that the Chi-

KUBELIK AGAIN IN NEW YORK CONCERT

Violinist Introduces a New Concerto by J. B. Foerster—His Brooklyn Recital

Owing to the rain the Hippodrome was not as crowded for Kubelik's second concert last Sunday night as it had been the week before. Yet there was all the customary enthusiasm, including, in addition to the conventional applause, both shouting and whistling. Mr. Kubelik, not very severely hampered by the damp weather beyond a few uncertainties of intonation, played a program consisting of two concertos, Saint-Saëns's "Introduction and Rondo Capriccioso," Sarasate's "Zigeunerweisen," a Bach prelude, and three or four encores.

Mr. Kubelik's playing requires no additional comment to what was said regarding it last week. The chief interest of the second evening centered in the new C Minor Concerto by the young Bohemian J. B. Foerster, of which Mr. Kubelik has lately been proclaiming great things and which had not yet enjoyed its maiden performance. It seems unlikely that the violinist's enthusiasm will be widely shared. The concerto, which is in three movements, opens promisingly. Foerster is not devoid of melodic invention and the themes of the first movement are, to an extent, appealing. The orchestration is colorful, but the composer has not developed unity or an individuality of style, for his scoring suggests alternately Wagner, Saint-Saëns, Tschaikowsky and one or two others. Unhappily he lacks the faculty of realizing when he has nothing further to say, and in consequence there is much aimless mauldering and tiresome beating about the bush. The elaborate cadenza for the solo instrument in the first movement is based on Debussy's whole-tone scale, though there is nothing in the character of the work to justify this procedure. The short Tschaikowsky slow movement is attractive, but the close, with its banal waltz theme, contains much that is sheer irrelevancy. For the solo instrument the concerto has grateful moments.

The audience took much greater enjoyment, however, in Kubelik's technically flashing performance of the Paganini D Major Concerto. He received an ovation after it.

Nahan Franko's orchestra played the concerto accompaniments and distinguished itself more particularly in Bach's G Minor Fugue and Liszt's stirring "Les Préludes."

H. F. P.

Kubelik's Brooklyn Concert

Brooklyn's Academy of Music on October 19 reminded one strongly of the return of Dr. Cook—that is, in the crowd which welcomed the returning Kubelik. There was nothing suggestive of the polar regions, however, in the enthusiasm with which he was greeted by the large audience which filled every crevice of the big hall of the opera house from pit to garret and overflowed into the stage to the extent of some eight hundred or more.

The bright particular star on this program was the Bohemian Dance of young Randegger, a nephew, I believe, of Alberto. It contained genuine musical thought in consistent structural outline, and yet was grateful to the player. Kubelik played it well; his contrast in tone color was well balanced and decidedly effective. The Beethoven "Romance" was also given a masterly reading, and with a minimum of mental reservation the same can also be said of the Saint-Saëns "Introduction et Rondo Capriccioso." Too much credit can hardly be given for the work of Ludwig Schwab at the piano, who threw himself into his part with commendable vigor and enthusiasm. The "La Folia" variations of Corelli, ending the first half of the program, gave an opportunity for delicacy in treatment, both for the left hand and bow arm of which Kubelik took splendid advantage.

Of course the disconcerting effect of a large crowd assembled on the stage gave ample excuse for some negativeness in the first movements of the Vieuxtemps Fourth Concerto, with which the program opened, but he redeemed himself in the fiery finale. Mr. Schwab's playing of the long introduction commanded an unusual hearing.

The Paganini "Caprice" and "Palpiti" made a most spectacular ending. The audience did its share nobly and was rewarded with the Sgambati "Neapolitan Serenade," and not satisfied with that, a clamor lasting at least ten minutes more brought four-fifths of the audience to their seats for a Sarasate "Spanish Dance."

N. de V.

MR. BACHAUS BEGAN WITH A TOY PIANO

And Now He Stands as One of England's Most Popular Concert Artists

Musical America's Bureau, No. 2 Tanfield Court, Inner Temple, London, E. C., October 14.

If the enthusiasm with which he was welcomed back for his twenty-fifth London recital at Queen's Hall last Saturday is any criterion, Wilhelm Bachaus has a hold on the sympathies and appreciation of the music-loving public here such as is equaled by few other pianists.

As if fearful lest they should fail in properly showing their homage, the members of the audience, from the first to the last selection on the program, continued the ovation to the artist at every suitable opportunity.

Schulz-Curtius and Powell, his agents, anticipating the popular nature of his reception, included with the program a list of two hundred odd selections played by Bachaus, from which the audience was asked to choose the pieces for his next recital here on November 2.

Following is the program with which Bachaus delighted his audience:

Chromatic Fantasia and Fugue, J. S. Bach; Sonate Caractéristique in E Flat, op. 81a, Beethoven; Intermezzo in E Flat, op. 117, No. 1, Romance in F Major, op. 118, No. 6, Intermezzo in C Major, op. 119, No. 3, Brahms; Variations on a Theme by Handel, op. 26, Robert Volkmann; Polonaise in F Sharp Minor, op. 44, Waltz in G Flat, op. 70, No. 1, Nocturne in F Sharp, op. 15, No. 2, Ballade in F Minor, op. 52, Prelude in A Flat, op. 28, No. 17, Chopin; Liebestraum, La Campanella, Liszt.

Bachaus sails for his American tour early in January. His itinerary will take him through the chief cities of the Eastern and Central States, as well as through New England. Meantime, he is to complete a provincial tour of England and make a number of appearances in Germany and Russia.

Born at Leipsic twenty-seven years ago, Bachaus was violently attracted to the piano from infancy. Attempting to reach from his high-chair to the instrument at the age of two, he fell headlong onto the keyboard and received a scar on his forehead that he carries to this day. A few months later, in order to divert his persistent attempts to reach the keyboard, his parents bought him a toy piano. The child's passion for music grew steadily and at the age of four, now supplied with a perfect miniature piano, Bachaus showed remarkable promise and could play tunes. He studied at the conservatory at Leipsic

from his tenth to fourteenth year and during this period and for four years afterward he worked under the personal direction of Alois Beckendorf, the then presiding genius of that institution. Subsequently he worked for a period under Eugen D'Albert, the great piano forte master, who from the first declared his pupil would one day rank with the world's greatest artists. Bachaus counts among his laurels the Rubinstein Prize, which he won in Paris in 1905, on which occasion Leopold Auer presided over the committee.

One of Bachaus's interesting characteristics is that he cares nothing for the works



Wilhelm Bachaus, the Distinguished Pianist, Who Will Tour America This Season

of the modern composers, which he seldom touches, adhering exclusively to the classical compositions.

"I have made a point of going in for classical rather than modern music, because I am not in sympathy with the latter," he said boldly. "In their effort to provide something new and sensational modern composers have, in my opinion, reached a point where they don't know which way to turn next."

"I am, to be sure, looking forward with great delight to visiting the United States. It seems to be quite the most wonderful country, from a musical point of view, and I am naturally much concerned as to the impression I shall make there."

VALENTINE WALLACE.

FROM "MUSICAL AMERICA" READERS

In Defense of Leschetizky

To the Editor of MUSICAL AMERICA:

In the October 14 issue of MUSICAL AMERICA Alexander Lambert takes occasion, as he did in one of the numbers of last Fall, to mention the name of Theodor Leschetizky in a manner such as cannot but cause a feeling of resentment among those who have worked with the master in recent years. Mr. Lambert seems to enjoy taking a whack at the grand old man of the piano, who, by the way, is a fellow-countryman of Mr. Lambert's, whenever the opportunity offers.

I can assure Mr. Lambert that, even at the age of eighty-one, Leschetizky is by no means dependent on his past accomplishments for the success which he has each season with his pupils. This success is precisely the result, to use Mr. Lambert's own words, of his "untiring energy, love for his work and the interest which he takes in his pupils' work," and the results are to be seen in the number of the master's younger pupils, who play such a prominent part each year in the concert life of Vienna and the other European capitals.

While in Vienna last July I was often at Leschetizky's villa, in Karl Ludwig Strasse, and was present a number of times in the afternoon when the master was teaching. Excepting for a slight cold from which he was then suffering I found Leschetizky in full possession of his bodily and mental vigor, and I doubt if Mr. Lambert himself could show more energy and attention to detail in his teaching. Very truly yours,

EDWIN HUGHES.

Detroit, Mich., Oct. 21, 1911.

A Genuine Diagnosis of America's Musical Problems

To the Editor of MUSICAL AMERICA: In your special issue of October 14 ap-

peared an article from the pen of Arthur Farwell captioned "A Glance at Present Musical Problems in America."

Rather than a mere "glance," this article really amounted to a comprehensive survey and detailed analysis. The very first paragraph would arrest the attention of a thoughtful person, and should win his undivided interest in the remainder. It is rarely that one reads so vigorous an impeachment of existing musical fallacies, or so remarkable a prophecy of things to come.

Mr. Farwell must, of course, expect to find those who will quarrel with his remedies, or perhaps stamp them as "visionary," but no thinking man will fail to admit frankly the logic and justice of his analysis of the situation as it is. We are all of us busy people, and seldom take time to carefully examine our own impulsive or momentary conclusions on matters having no direct bearing on our individual activities. In fact, most of us are the slaves either of our immediate environment, or else some inherited tradition, in matters artistic.

We need a prophet, far seeing and brave of pen, who can and will whip the faint-hearted into line and spur the "saddled and hag-ridden" American public (I quote Mr. Farwell) into some sort of independent progress.

I congratulate MUSICAL AMERICA upon having published the most significant, illuminating and keen-witted diagnosis of the present status and trend of American musical affairs, which has appeared within my recollection.

Very truly yours,
ALEXANDER RUSSELL.
New York, October 20, 1911.

The fifth Olympiad at Stockholm in 1912 will include a competition in music.

BOSTON ORCHESTRA IN LISZT CONCERT

Centenary Program with Ganz Soloist—De Pachmann and Mary Garden Recitals

BOSTON, Oct. 23.—The end of the week of October 16 provided Boston with several concerts of unusual interest. The Boston Symphony Orchestra celebrated the Liszt centenary with a Liszt program, Rudolph Ganz assisting; de Pachmann gave his first recital of the season in Jordan Hall, and Mary, blooming like a Garden, entered Symphony Hall on Sunday night, in a gown of fish-tail design, and delighted the multitude.

The program of the Liszt celebration consisted of the symphonic poems, "Les Préludes" and "Tasso," the Dante Symphony and the E-flat concerto for piano. The orchestral performances were brilliant. Mr. Fiedler showed himself very appreciative of the flaunting rhetoric and the picturesque coloring that characterize most of the music of the wildest of the romantics, and the orchestra responded nobly to his intentions. The whole program sounded astonishingly ultra-modern. One listened to the voice of Richard Strauss, and the musings of César Franck, and even a trick or two which men like Debussy and Ravel do not consider beneath themselves. Above all were conspicuous the ideas and often even the style itself of Strauss. And while Strauss is incomparably the stronger musician of the two, and a mightier intellect to boot, if the question were put, "Which is the innovator?" the answer would have to be "Liszt." That is not a small tribute to pay to the artisan in tones, the worker in an art which, however great its significance, commences to pale from the moment that it appears. There is nothing so evanescent as even the best music. Today we are witnessing the crumbling of even the Beethoven monument, Beethoven, the last of the great musicians. And therefore, when a man who is practically incapable of writing one single symphonic movement of sustained strength and interest, which, it must be allowed, is the case with Liszt, can still, by the power of his vision, hold out fields of promise for succeeding generations, shall we not cry, "Hail, Master?"

The Dante Symphony is like a huge and terrible fresco, and no musician was ever more pictorial and decorative in his art than Liszt. In the last movement there is enough color and mysticism of the more showy variety to suffice for the whole Catholic service. The entrance of the voices is a superb moment, even if the work, as a whole, does become yet more disorganized thereby—even if Liszt, who knew better, was, according to Wagner, swayed from his better judgment by a woman. Even if the chorus doesn't belong there, it is better than some of the things that go before. Strangest of all, however, was the convincing power of most of this music. It might be never so hollow, pretentious, sophisticated in its fervors and yet one listened from the first note to the last. The Musical Art Club, Bertha Schoff, president, sang the choral passages with excellent quality and gradation of tone, and Mrs. Marie Sandelius sang the few measures for the soloist admirably. "Les Préludes" contains some of the cheapest of Liszt's music, yet how it sounded! Only the "Tasso" poem was empty past redemption, and even the "Tasso" was titillating to the ears.

Mr. Ganz played the E Flat Concerto in a manner that was perfectly astounding. He has, as we all know, a prodigious amount of strength and technical resource. He has, perhaps, played the concerto with a higher eloquence, but he has never before, in Boston, given such an amazing exhibition of purely external virtuoso qualities. He took the finale too rapidly for the orchestra to keep exactly with him, and swept those who like to see a pianist make the notes fly right off their feet. A virtuoso triumphed and the audience applauded to the echo.

When Mr. de Pachmann returned to Boston on Saturday afternoon he was in capital condition. He was as capricious as usual in his rhythms and in his editings of the music, but he was always the pianist of unique and inimitable gifts, and the audience kept him for nearly a half hour after his recital. The stage, as well as the auditorium, was filled with seats, and it was not a solemn sight to see Mr. de Pachmann explaining to the gray-haired ladies who sat about him with such earnest regards the intricacies of the music that he was discussing, and the manner in which he was outrivalling all pianists who ever existed. The climax of this sort of thing came sud-

denly, when, after finishing the "Revolutionary" étude, and just before beginning the A Flat Ballade, de Pachmann turned to his audience, and said: "All the editions mark this passage fortissimo. That is not right. Forte, at the most, is enough. I could play it three times fortissimo if I wanted to, but that would not be music." We may jest at this sort of concert-giving, but at the same time there are very few pianists who could do the sort of thing as soulfully and delightfully as Mr. de Pachmann. He is, in his way, Napoleonic. How few can come on and get off the stage so engagingly! What esprit! May he long continue!

Mr. de Pachmann played some Godowsky transcriptions with the most beautiful quality of tone that can be imagined. He played some of the lesser music of Chopin—the Nocturne in F, the 24th Prélude in D Minor, for instance, and he played them as though he were the composer himself, improvising at the instrument. Then there was a mazurka—the one dedicated, according to the program, to Emile Gaillard—and the playing of it was entirely beyond words. He played his own arrangement of Weber's "Perpetuum Mobile" and the piano sparkled like a tiara of diamonds. Then the audience crowded about the piano till it was astonishing that the miniature pianist could breathe—to say nothing of playing—and was still there when we left the hall.

Mary Garden fetched with her to Symphony Hall, on Sunday night, Paul Morello, tenor; Herbert Sachs-Hirsch, pianist, and André Benoit, accompanist. She sang the air from "Louise," "Depuis le Jour," the Prayer from "Tosca," the "Hawk Song" from Victor Herbert's "Natoma," two of Debussy's "Ariettes" and Hue's "Chason Printanière." Mr. Morello sang the aria, "Cielo e mar," and three songs by Strauss, Stojowski, and Leoncavallo. Mr. Sachs-Hirsch played Chopin and Liszt. Miss Garden sang "Annie Laurie" and "Comin' Through the Rye" and everyone was pleased. Mr. Morello, rather boldly for a tenor butchered to make a prima donna's holiday, also sang in English, as an encore, "I'll Sing You Songs of Araby." Mr. Morello has a voice of modest qualities, which he employs thoughtfully. His presence is not too commanding for a concert tenor, but his whiskers and his behavior are exemplary. He was cordially received and will no doubt continue to develop as an artist. Miss Garden sang her Debussy song like the consummate artist which she can be, like the *Mélisande* that she is in Debussy's vaporous romance. It was not an courageous thing to sing these Debussy songs in the glare of a Sunday night semi-popular program, but it is not infinitely to Miss Garden's credit that she not only sang the songs exceedingly well, but that she convinced an audience of which the majority had never heard the name of Claude Achille Debussy that they, too, liked the songs? And then Miss Mary added, as a foretaste for Bostonians of what is to come, the "Habanera" from "Carmen." Mr. Sachs-Hirsch added an encore after he had played Liszt's 8th Rhapsody. The hall was packed, many standing in the aisles.

O. D.

VLADIMIR DUBINSKY'S SUCCESS

Noted Cellist Resumes Concert Work and Teaching in New York

Vladimir Dubinsky, the noted cellist, has resumed teaching at his New York studio, No. 50 East Eighty-ninth street, after a successful Summer of concert giving. Mr. Dubinsky proved his ability as a conductor when he directed a series of concerts given by an orchestra of thirty men in Pittsburgh. When the Minneapolis Orchestra appeared in Ravinia Park, later in the Summer, Mr. Dubinsky distinguished himself as first cellist and soloist.

An offer from the St. Paul Orchestra, inviting him to become first cellist of that organization during the current season, had to be refused, on account of Mr. Dubinsky's interests as a teacher and soloist in and near New York.

Leopold Stokowski, director of the Cincinnati Orchestra, after hearing Mr. Dubinsky play privately, wrote to the cellist: "You have all the qualities of a first-class orchestral solo cellist, and with the great experience in many orchestras and under many conductors that I know you have had, I am confident that as first cellist in an orchestra you will be completely satisfied."

Mme. de Moss to Tour Middle West and South

Mme. Mary Hissem de Moss, soprano, has been booked by her managers, Foster & David, for a tour of the Middle West beginning November 1, and from there into the South. She will appear in Dayton, O., on November 2, her fifth appearance there in three years, in joint recital with Mr. Klibanski.

IN THE REALM OF LIGHT OPERA

"Gypsy Love" and "The Enchantress" Prove to Be the Best Operettas Heard in New York for Some Time—Marguerita Sylva's Return to Comic Opera

By WALTER VAUGHAN

IN spite of the many glowing announcements made last Spring by the various theatrical managers regarding the large number of high class light operas that were to be presented this Fall, there has been an almost total absence of this character of production. Last week, however, the spell was broken by the appearance of two new works.

The first, "Gypsy Love," the much-advertised Viennese opera by Franz Lehar, in which Marguerita Sylva, the grand opera soprano, made her reappearance as a light opera star, was marred by the fact that Miss Sylva had been ill for several days before the New York opening and on that occasion, before the first act was over, lost her voice entirely and was forced to retire, her place being taken by Phyllis Partington, who sang the rôle of *Zorika* so well that the manager, Mr. Woods, announced that she would continue in the rôle until Miss Sylva's complete recovery and after that time would alternate with her.

The story of "Gypsy Love" is adapted from the German of Wilbur and Bodansky by Harry B. and Robert B. Smith and contains more of a plot than is usually found in similar productions. It deals with the love of *Zorika*, the daughter of a Roumanian aristocrat, for *Josi*, a gypsy musician.

Arthur Albro, as *Josi*, scored an immediate success, displaying a tenor voice of great beauty. Lehar is said to have declared that "Gypsy Love" is his masterpiece, and it is true that he has written a far stronger score than in any of his previous pieces heard in this country.

In the opening act there is considerable depth to the score which at times suggests genuine grand opera standards. It is probable, however, that the success of the production will depend on the last two acts, especially the second. In this Lehar is heard, as his New York audience probably prefers to hear him, as the wizard of enchanting, haunting melodies which linger long in the memory.

In this act is sung "Gypsy Love" and "The Melody of Love," two numbers which will doubtless be sung and whistled for many days to come. "When I Am Waltzing With You" is another number that stands out but has not the original melody of the first mentioned.

THE ENCHANTRESS, the second light opera production to be made last week, is a strictly "made in America"

product, the book and lyrics being by Frederick A. Gressac and Harry B. Smith, with music by Victor Herbert. The first presentation was made on Thursday night at the New York Theater and one of the most

"The Enchantress" is in two acts and is the story of a young king who is willing to abdicate in order to win the love of a young opera singer who turns out to be a real princess. Kitty Gordon, statuesque and fascinating, was the enchantress and sang and acted the rôle exceptionally well. Harold H. Forde as the Prince sang in a most pleasing manner and displayed a good voice. In his duet, "Rose, Lucky Rose," sung with Miss Gordon, he scored a decided success.

* * *

REHEARSALS have commenced of Klaw & Erlanger's London production of "The Pink Lady," which will open at



Marguerita Sylva in the New Lehar Opera, "Gypsy Love"

prominent successes ever scored by a comic opera was registered by this truly admirable production which ranges from grand opera heights in the finales to the lightest of melodies in the single numbers.

Musically Mr. Herbert is at his very best; nothing better has come from his versatile pen in many years. He has written waltzes that would cause a sensation in Vienna and in addition has supplied some snappy American marches.

the Globe Theater, London, on January 3 with Frank Daniels in the rôle of *Dondi*er. The entire cast of principals as well as the chorus will be recruited in New York and several performances will be given in this country before sailing day.

"The Pink Lady" on tour is breaking all records and demands for it are coming into the Klaw & Erlanger offices at such a rate that the formation of still another company is being considered.

George Hamlin's Recitals

George Hamlin will give a song recital in Philadelphia on the evening of Monday, October 30. The tenor will give his New York recital in Carnegie Hall, as usual, this season, and he will likewise fill a long list of important recital engagements in the East and Middle West.

AMATO'S TOUR IS NEARING ITS END

Popular Ovations Have Been Regular Incidents of His Progress Through West

LOS ANGELES, Oct. 28.—The distinguished baritone, Pasquale Amato, is nearing the completion of his first American concert tour. Beginning in early October in Denver, the Metropolitan Opera House singer has proceeded westward, where he gave a series of concerts in San Francisco, and thence moved to Los Angeles, where the music lovers of Southern California have been afforded an opportunity to listen to his admirable voice and art.

After his Los Angeles engagements, Amato's next stopping place will be Wichita, and he is then to sing in St. Louis, the date for his appearance there being November 4. The day following, which is Sunday, will find the creator of the rôle of *Sheriff Jack Rance* in "The Girl of the Golden West" in Chicago. His concert takes place in the afternoon at the Studebaker Theater.

Although Amato has never before undertaken concert engagements in this country there is abundance of evidence that he is as perfectly equipped to appear in this branch of singing as to take his place in opera. Whenever and wherever he has sung he has triumphed overwhelmingly. His audiences have risen to enthusiastic demonstrations over voice, style and magnetism, duplicating the manifestations of approval made by music lovers last summer in Berlin and Rome. The ovations which have been every-day events on this tour have not caused him to diminish his musical alertness, however, or to swerve from his invariable rule to give of his best vocally and in other ways.

Amato's programs, in spite of his operatic tendencies, have been broadly catholic, and arranged with care for balance and proportion. He has sung the Prologue to "Pagliacci" (as Amato alone can sing it), the "Toreador Song" and one or two other arias calculated to display his instrument to advantage and to please those of his hearers who expect something flavoring of opera. Songs ranging from seventeenth century ballads to Schubert's "Erlking" have also been presented at most of the Amato concerts, and his interpretation of these compositions has been no less commendable than his almost faultless enunciation in whatever language he chooses.

Amato will go direct to New York after his Chicago concert to prepare for the opening of the season at the Metropolitan Opera House. He is to appear with Caruso on the first night and has planned to take a brief rest before beginning rehearsals of the opera to be presented on that evening.

Meadville Chorus to Sing "St. Paul"

Juvia O. Hull, formerly one of New York's best known church and concert singers, announces from Meadville, Pa., where she directs an oratorio society, that "St. Paul" has been selected by her chorus for presentation next Spring.

Granberry Piano School's First Pupils' Recital

The first recital of the season of the Granberry Piano School of New York on Saturday afternoon, October 21, at Carnegie Hall, attracted the usual large attendance, despite the rain, and the parents and friends of the pupils again listened to remarkable performances. The program contained pieces by Schultze, Gurlitt, Oesten, Faelten, Muller, Wohlfahrt and Wagner for ensemble, in which Ruth Dean, William Mintath, John Gibb, Helen McCahill, Diederika Hillard, Genevieve Paddock, Anna Warfield and many of the younger pupils took part. Transposition, according to the principles of the "Faelten

System," was demonstrated and the audience named various keys in which the students immediately played the compositions. Helen Jalkut played Rubinstein's "Romanza in E flat major" and Mrs. Beach's "Menuet Italien in A flat" with much finish and style. Two Saint-Saëns Mazurkas were played by Charlotte Spooner; Chopin's E Flat Minor Polonaise by Marion Barlow, and the E Major Sonata, op. 14, No. 2, of Beethoven, by Velinda Frank, one of the advanced pupils of the school. The March from "Tannhäuser," played by the Misses How, Minck, Notman, Pettit, Le Wald and Mr. Brereton brought the program to a close in brilliant style and was a fine piece of ensemble playing.



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Oscar Gordon Erickson, a Chicago musician, and Edna Pool, of Ashland, Wis., were recently married at Ashland.

The New Haven (Conn.) Oratorio Society plans to give its first concert of the season on December 14, when the "Judas Maccabeus" of Handel will be sung.

Della Thal, the Chicago pianist, opened her concert tour of Wisconsin and Iowa last week with great success.

Harold Henry, pianist, will give his annual recital in Music Hall of the Fine Arts Building, Chicago, on October 31.

Members of the Calumet Club, Milwaukee, were entertained recently at a recital by David Bispham, baritone, assisted by Harry M. Gilbert, pianist.

The Appleton, Wis., Choral Club, of which E. A. Brazelton is director, has increased its membership to more than a hundred voices.

The Chicago Musical College has engaged Johann Berthelsen, of Manitowoc, Wis., as a member of its faculty. Mr. Berthelsen will assume his new duties in November.

Esther Hrubesky, of Neenah, Wis., will sail for Berlin, November 9, to study voice culture. Mme. Gadski heard Miss Hrubesky in Oshkosh some time ago and suggested that she study in Berlin.

The Aborn Opera Company, which appeared in Cincinnati last week, had the distinction of giving the first performances in that city of "Thais" and "The Tales of Hoffmann."

A recital was given last week by Sibyl Sammis MacDermid and James G. MacDermid, pianist and composer, at the residence of Mr. and Mrs. Platt on the South Side, Chicago.

Noah H. Swayn, baritone, gave a recital at his bungalow, Cape May, N. J., recently. He was heard with much pleasure in a program that included songs by Lully, Lang, Lehmann, Homer, Schubert, Mozart, Holmès, Huhn and White.

A feature of the season in Cincinnati is to be the series of preliminary lectures on the Cincinnati Symphony Orchestra programs which will be given at the Cincinnati Conservatory of Music by Edgar Stillman-Kelley.

Sumner Salter, director of music at Williams College, Williamstown, Mass., recently gave a recital in the Congregational Church at Bennington, Vt., assisted by Mrs. H. F. Marshall of North Adams, violinist, and Mrs. M. W. Mears of Williamstown, soprano.

A piano and violin recital was given at No. 411 Caton avenue, Brooklyn, on October 9, by Ernest Ash, pianist, and John Robinson, violinist. There was much gratification over the work of these two artists. Mr. Ash, who is a pupil of Alexander Lambert, is a pianist of high attainments.

Milton, Wis., musical people and Milton College students have organized a musical society under the direction of Professor A. E. Whitford. Work will be started immediately on a cantata by Dudley Buck, to be presented December 14. Handel's "Messiah" will also be given this season.

Mme. Rosa Oltzka, the operatic contralto, among other important concerts, has been engaged for a joint recital with Arthur Friedheim, pianist, to be given at Convention Hall in Buffalo on December 16, and on January 12 she appears before the Music Teachers' Association in Philadelphia.

Margaret Harley, for many years leading soprano of St. Mary's Cathedral, Salt Lake City, has organized a woman's quartet the members of which are Mae O'Neill, first soprano; Margaret Harley, second soprano; Mrs. Leland Clayton Hurst, first alto; Mrs. Charles Beatley, second alto.

The Providence, R. I., Symphony Orchestra, a new organization which gave one concert last year, will this season give three, with soloists of the first rank. The orchestra is made up of local musicians and Roswell H. Fairman is director. Berwick Van Norden, tenor, will probably be the soloist at the first concert.

Twelve thousand tickets have been placed on sale for the Von Steuben Memorial concert in Milwaukee November 11. The program will consist of vocal and instrumental music contributed by Arthur Van Ewyk, baritone; Louis Ewell, soprano, and others. The Harvester band of sixty pieces and a chorus of 600 voices will also take part.

A Bach and Handel program was given at the Denison Conservatory of Music, Granville, O., on October 4, the program including a number of Bach dances, excerpts from the "Well Tempered Clavichord" and the aria, "My Heart Ever Faithful," arias from Handel's "Xerxes" and "Samson," a gavotte in G and the "Harmonious Blacksmith" variations.

Mrs. Charles Frank has just been engaged for the position of solo soprano in the Washington Avenue Baptist Church, Brooklyn, of which Henry Eick is organist. This is one of the most important churches in Brooklyn and Mrs. Frank was selected from a number of applicants. She is a pupil of Victor Harris, the New York teacher.

For the free organ recital at the College of the City of New York on October 11 Professor Samuel A. Baldwin played this program: "Passacaglia," Brandt; "Scena Pastorale," Bossi; prelude and fugue in D major, Bach; nocturne, Wheeldon; "Variations de Concert," Bonnet; "In the Twilight" (prayer), Harker, and Sonata in B Flat Major, Mendelssohn.

The New Haven Oratorio Society has begun rehearsals for the coming season. The program for the year promises to be most interesting. Prof. Horatio Parker will conduct the rehearsals. The first concert will be on December 14 and the society contemplates another concert about Easter, when it will probably give the St. Matthew Passion Play by Bach.

Much interest is being taken in the concert to be held at the Hotel Astor, New York, on Monday evening, November 6, to aid the building fund of the Lutheran Hospital of Manhattan. Among those who will take part are Hans Kronold, Dr. Carl E. Dufft, Marie Stoddard, Alexander Saslavsky, John Young, Alice D. Juston and Rechlin.

Hugo Troetschel, organist, gave a Liszt Centenary Recital at the German Evangelical Church, Brooklyn, on October 23. He played the Variations from Bach's "Wemen, Klagen" cantata, the Années de Pélérinage, the Chorus of Gleaners from "Prometheus," "Les Préludes," one of the "St. Francis Legends," the "Crusader's March" and the fugue on the name "Bach."

A benefit concert was given in Syracuse, N. Y., October 19, at which these artists from the College of Fine Arts of that city assisted: Harry Vibbard, pianist; Reginald Billin, baritone; Conrad Becker, violinist. Harry Vibbard's playing of the Scherzo in F Sharp Minor, Chopin, and Mr. Billin's rendering of the songs, "On the Plain of the Tigris," Chadwick, and "Invictus," Huhn, were heartily applauded.

The Briarcliff Lodge Association has completed arrangements for another of the series of musicales which are being given at the Briarcliff Lodge this season. This will take place at the Lodge on Friday evening, November 3, on which occasion the Briarcliff Lodge will afford its patrons and their friends the pleasure of hearing the great contralto, Mme. Schumann-Heink, who will be the principal artist.

Of music teachers in Seattle, Wash., Jesse Nash Stover has announced the opening of new studios. Mme. Stover goes to Seattle

after study with Otto Saenger and Mme. Alice Garrigue Mott. Mme. Julia Arementi has resumed her classes, as have also Mary Louise Boyd, teacher of piano, who returns to Seattle from a Summer in Chicago, and Laura Jacobi, a pupil of the late William Sherwood.

Walter Ruel Cowles has recently been appointed a member of the faculty of the Yale Music School. He received his degree of B. A. from Yale in 1906 and of Mus. B. in 1907. For three years Mr. Cowles was instructor at St. George's school in Newport, and last year he spent in Paris studying with Vincent d'Indy and with Widor, organist of St. Sulpice. He has published several of his own compositions.

Thursday, November 16, has been decided upon as the date on which Clara Baur, of the Cincinnati Conservatory of Music, will introduce, in a pianoforte recital Paolo Martucci, who has recently become a member of the Conservatory faculty. Mr. Martucci will begin his recital with the Beethoven Sonata, op. 109. The rest of the program will be devoted to Brahms, Chopin and to his illustrious father, Giuseppe Martucci.

Edna Evans, who has been studying for two years in Paris, has returned to Salt Lake City. In Paris she studied voice work with Bouhy and D'Aubigne and Italian and French songs under Mme. Chevillard. She studied in the acting school of Bourgois and Mme. Dambe, of the Opéra Comique, and did work in accompanying with Hekking, the cellist. Her Parisian débüt was made at the Théâtre Lyrique on June 26, in the rôle of *Mignon*.

Headed by M. J. Brines, Hugh Dougall and Edna Evans, an amateur organization has been perfected in Salt Lake City for the presentation of a series of popular operettas this season. The first performance, to take place during the second week of December, will be devoted to "Dorothy," by Alford Cellier and B. C. Stevenson, a "comedy opera," first produced in London about 1886, and having then a continuous run of 965 performances.

James G. Rogers's new oratorio, "The Man of Nazareth," was sung recently at the Second Presbyterian Church in Pittsburgh by the quartet and a chorus of twenty-two voices under the direction of James Stephen Martin. The solo parts were taken by Mrs. Jeanette Aplett Boyd, soprano; Mrs. H. Talbot Peterson, contralto; Edward Vaughn, tenor; Hollis Edison Davenny, baritone. F. William Fleer presided at the great organ. This choir is one of the best balanced in the city.

The Tonkünstler Society gave its opening concert of the season in Memorial Hall, Brooklyn, October 10. The soloists were Gustav Langenus, clarinet; Adolph Weiss, bassoon; Helen Niebuhr, contralto; Alexander Rihm, pianist; Edith Milligan-King, pianist; William King, violinist, and J. B. Heitmann, cellist. The program included a Henselt trio, a Weber concerto for bassoon, Brahms's clarinet and piano sonata in F minor, and sonatas by Schumann, Fauré and Kriens.

The enrollment of pupils at the Utah Conservatory of Music in Salt Lake City is progressing beyond expectations. In two months more than ninety pupils have been enrolled. Dean J. J. McClellan and his faculty are industriously getting matters into shape for the year's work. Clarence J. Hawkins, graduate of the New England Conservatory of Music at Boston, and a clarinet player and teacher, is a new acquisition for the faculty. He will take charge of the clarinet work and will assist in the theory department.

Six young men and women have just been awarded scholarships in the vocal normal department of the New England Conservatory of Music as a result of the examination held under the supervision of Armond Fortin of the faculty. More than 200 candidates presented themselves. These free scholarships are part of the system of classes for young people, residents of Boston and the immediate vicinity, who thus acquire the elements of a musical education fitting them later on to follow the regular conservatory courses.

Concerts will be given during November in the Oberlin Conservatory of Music by Harold Bauer, Kathleen Parlow and the Balalaika Orchestra. The course for the Winter will include the Damrosch Orchestra, with Arthur Shattuck, pianist; the Flonzaley Quartet, Josef Lhévinne, and Augusta Cottlow, who will present the Beethoven Choral Fantasie with the Oberlin Musical Union and the Conservatory

Orchestra. Mme. Olga Samaroff-Stokowski and Elena Gerhardt are both engaged for appearances in April and May.

William Hatton Green, piano instructor, has severed his connection with the Leschetizky School of Piano Playing, Philadelphia, and has opened a school of his own. Mr. Green has already played with much success in concert. He has made an exhaustive study of most modern piano methods and devotes himself especially to the methods of Leschetizky. In addition to his studies with that master he has been a pupil of Philipp, of the Paris Conservatoire, of Wager Swayne and Katharine Goodson. His pupils have been scoring distinguished successes.

A reception was tendered to Jan Kubelik, on Tuesday evening, October 16, by Bernard Sinsheimer, the New York violinist and teacher, at his home, No. 17 East Ninety-fifth street. Mr. Kubelik heard one of Mr. Sinsheimer's promising pupils, Albert Greenfield, who was sent on by Mischa Elman from Denver to study with him, and expressed himself as very well pleased with the young man's performance of Saint-Saëns's "Introduction and Rondo Capriccioso" and a group of Fritz Kreisler arrangements of the old masters.

An exceedingly important factor in the musical advancement of Texas has been the work of Will A. Watkins, president of the Will A. Watkins Company, of Dallas. Mr. Watkins is widely known as an expert organist. He has been organist at the First Baptist Church in Dallas for twenty-five years and is also president of the Southern Player Piano Association. He is a member of many musical fraternities and was formerly director of the Dallas St. Cecilia Chorus and the Dallas Quartet Society. As president of the Texas Musical Bureau he introduced to that State such artists as Paderewski, Sembrich and Nordica.

Among the artists engaged to appear under auspices of the Wednesday Afternoon Musical Club of Meriden, Conn., are Nina Dimitrieff, soprano, and Boris Hambrourg, cellist; Harold Bauer, pianist; Jeanne Jomelli, soprano; and a quartet consisting of Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone, with Bruno Huhn, pianist. In other meetings the club will discuss "Liszt," "Russian Music," "Modern Opera," "American Women Composers," "Königskinder," "Music of Forest and Field" and other subjects. Mrs. Jonathan Godfrey is the new president of the club, succeeding Mrs. Charles G. Sanford.

The new club house of the Elks, in West Forty-third street, New York, was opened to women visitors October 12, when more than 2,000 persons attended the first of the season's musicales. With the exception of William Spiller, the organist, the artists were members of the order. Frank McCoombs, a tenor, of Seattle, was applauded for the singing of several ballads. Others who took part were Franz Kaltenborn, violinist; Harry H. McClaskey, tenor, and Charles A. Price, pianist. Mr. Spiller, on an organ of special design, played the intermezzo from "Cavalleria Rusticana," selections from operas by Massenet, Mendelssohn's "Spring Song" and Wagner's "Evening Star."

G. H. Fairclough, of St. Paul, gave a program on the new organ of the Atlantic Congregational Church, that city, October 17. He was assisted by Mrs. J. B. Johnston, harpist; Norma Williams, violinist, and Alfred Greenfield, boy soprano, in the following program: Sonata in D Minor, Guilmont, "At Twilight," Stebbins; "Spring Song," Macfarlane; "Pilgrim's Chorus," Wagner; "Angels Ever Bright and Fair," Handel; "The Answer," Wolstenholme; "Andantino in D flat," Lemaire; Introduction to third act of "Lothengrin," Wagner; "Jesus, Meek and Gentle," Ambrose; "Largo," Handel; "Marche de Fête," Claussman.

Dr. William A. Wolf, organist of the Moravian Church of Lancaster, Pa., gave special musical services on October 15. In the morning the program contained, as prelude, "A Night Song," by A. Walter Kramer; the "Sanctus in C," by Sheppard; King-Hall's "Gloria Patri in B flat" and, as postlude, the "Choral and Andante" from the Fifth Sonata of Mendelssohn. In the evening Dr. Wolf's own "Approach of Spring" was the prelude, while the choir sang Matthew's "The Lord Is My Shepherd," Wood's "The Twilight Shadows Fall" and "Praise the Lord, O Jerusalem," Kimmins's "Magnificat in E flat" and Steane's "Nunc Dimittis in C." The postlude was from Mendelssohn's Second Sonata.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Amato, Pasquale—St. Louis, Nov. 4; Chicago, Nov. 5.
Arriola, Pepito—Newark, Nov. 4.
Barrère, George—Convent Station, N. J., Nov. 3.
Beddoe, Mabel—Pittsburgh, Dec. 6; Providence, R. I., Dec. 19.
Bisham, David—Carnegie Hall, New York, Oct. 29; Newark, Oct. 30.
Bauer, Harold—Oberlin, O., Nov. 7; Chicago, Nov. 17.
Boroff, Albert—Chicago, Oct. 29.
Cartwright, Earl—Worcester, Mass., Nov. 17.
Chace, Mary Wood—Chicago, Nov. 11.
Cheatham, Kitty—Detroit, Oct. 28; New Orleans, Nov. 6; Kansas City, Nov. 17.
Ciaparelli-Viafora, Gina—East Orange, Nov. 18.
Cunningham, Claude—Richmond, Va., Nov. 7.
Croxton, Frank—Chicago, Oct. 29, 30, 31; South Bend, Ind., Nov. 1; Detroit, Nov. 2-3.
De Pachmann, Vladimir—Carnegie Hall, New York, Nov. 4 and 18.
De Voto, Alfred—Brooklyn Academy of Music, Nov. 9.
Dimitrieff, Nina—Boston, Nov. 7; Bridgeport, Conn., Nov. 8.
Elson, Louis C.—Brooklyn Academy of Music, Nov. 9.
Fanning, Cecil—Janesville, Wis., Oct. 28; Appleton, Wis., Oct. 30; Wausau, Wis., Oct. 31; Faribault, Nov. 2; Owatonna, Minn., Nov. 3; Albert Lea, Minn., Nov. 4; Iowa Falls, Ia., Nov. 9; Webster City, Ia., Nov. 10; Waukesha, Wis., Nov. 11; Chicago, Nov. 13; Cincinnati, Nov. 16.
Farrar, Geraldine—Boston, Nov. 4.
Faulkner, Anne Shaw—Chicago, Nov. 8.
Fiqué, Carl—Lecture Recitals, Brooklyn Academy of Music, Oct. 31.
Funk, Irene Armstrong—Guelph, Ont., Nov. 7; Brantford, Ont., Nov. 8; Hamilton, Ont., Nov. 9; St. Catherines, Nov. 12; Niagara Falls, Nov. 13; Syracuse, Nov. 14; Watertown, Nov. 16; Potsdam, Nov. 18.
Gadski, Johanna—Boston, Nov. 10.
Garden, Mary—Boston, Oct. 22; Hippodrome, New York, Oct. 28.
Gluck, Alma—Carnegie Hall, New York, Oct. 28.
Hackett, Charles—East Orange, N. J., Nov. 6.
Hamlin, George—Minneapolis, Nov. 3.
Henry, Harold—Chicago, Oct. 31.
Herman, Charlotte—East Orange, N. J., Nov. 6.
Hess, Ludwig—New York (Carnegie Hall), Nov. 12.
Hissom-DeMoss, Mary—Dayton, O., Nov. 2; Parkersburg, W. Va., Nov. 3; Orange, N. J., Nov. 9.
Johnson Porteous, Alma—Minneapolis, Nov. 5.
Kellerman, Marcus—Minneapolis, Oct. 29.
Klibanski, Sergei—Dayton, O., Nov. 2-3; Hamilton, O., Nov. 10; Oxford, O., Nov. 12.
Kubelik, Jan—Chicago, Oct. 29; St. Louis, Nov. 1; Milwaukee, Nov. 3; Chicago, Nov. 5; Cleveland, Nov. 6; Cincinnati, Nov. 9; Chicago, Nov. 11; St. Paul, Nov. 12; Winnipeg, Nov. 16; Regina, Nov. 18.
La Forge, Frank—Boston, Nov. 4.
Maconda, Charlotte—Newark, Nov. 18.
Martin, Riccardo—St. Paul, Nov. 1.
May, Marion—East Orange, N. J., Nov. 6.
Biller, Reed—Boston, Nov. 7.
Meek, Harold—East Orange, N. J., Nov. 18.
Miller, Christine—Pittsburgh, Nov. 7; New York, Nov. 16.
Morena, Berta—Minneapolis, Nov. 17.
Nielsen, Alice—Des Moines, Ia., Oct. 30; Webster City, Oct. 31; Chicago, Nov. 2; Columbus, O., Nov. 6; Canton, O., Nov. 7; Rochester, N. Y., Nov. 10.

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Oberndorfer, Mars—Chicago, Nov. 8 and 15.
Ormond, Lilla—New Bedford, Mass., Oct. 31; New York, Nov. 4-5; Cambridge, Mass., Nov. 16.
Parlow, Kathleen—Newark, N. J., Nov. 9; Brooklyn Academy of Music, Nov. 11; New York, Nov. 12; Oberlin, O., Nov. 14.
Powell, Maud—Lyceum Theater, New York, Oct. 31.
Rider-Kelsey, Mme.—Richmond, Va., Nov. 7.
Rogers, Francis—Ogontz, Pa., Nov. 1; Wilkes-Barre, Pa., Nov. 8.
Russell, Gilbert—East Orange, N. J., Nov. 18.
Schumann-Heink, Mme.—New York, Nov. 9-11; Brooklyn Academy of Music, Nov. 10; Newark, Nov. 14.
Seagle, Oscar—Hippodrome, New York, Oct. 28.
Shattuck, Arthur—Minneapolis, Nov. 12.
Shaw Faulkner, Anne—Chicago, Nov. 8 and 15.
Sherwood-Newkirk, Lillian—New York, Nov. 15.
Simmons, William—East Orange, N. J., Nov. 6.
Thompson, Edith—Brooklyn Academy of Music, Nov. 2.
Wirtz, Bart—Baltimore, Nov. 10.
Werrenrath, Reinald—Union Hill, N. J., Nov. 12; Buffalo, Nov. 16; Hackensack, N. J., Nov. 19; Hartford, Conn., Nov. 21.
Waldo, Helen—Newark, Oct. 28.
Weber, Gisela—Atlanta, Ga., Nov. 19.

Orchestras, Quartets, Choruses, Etc.

Barrère Ensemble—Belasco Theater, New York, Nov. 22.
Boston Symphony Orchestra—Boston, Oct. 28; New Bedford, Mass., Oct. 31; Carnegie Hall, New York, Nov. 9, 11; Brooklyn Academy of Music, Nov. 10; New York, Nov. 11; Cambridge, Mass., Nov. 16.
Croxton Quartet, Frank—Chicago, Oct. 29, 30, 31; South Bend, Ind., Nov. 1; Detroit, Nov. 2-3.
Kneisel Quartet—Hotel Astor, New York, Oct. 31; Brooklyn Academy of Music, Brooklyn, Nov. 2; Boston, Nov. 7; Cooper Union, New York, Nov. 14.
Mannes Sonata Recitals—Montclair, N. J., Nov. 1; Morristown, N. J., Nov. 8; Belasco Theater, New York, Nov. 12.
Minneapolis Symphony Orchestra—Minneapolis, Oct. 29; Nov. 3, 5, 12, 17 and 19.
New York Symphony Orchestra—Century Theater, New York, Oct. 29; Nov. 5, 10 and 12.
Nielsen Concert Company—Des Moines, Ia., Oct. 30; Webster City, Oct. 31; Chicago, Nov. 2; Columbus, O., Nov. 6; Canton, O., Nov. 7; Rochester, N. Y., Nov. 10.
New York Philharmonic Orchestra—Carnegie Hall, New York, Nov. 2-3, 5; Boston, Nov. 10; New York, Nov. 12 and 16.
Philadelphia Orchestra—Philadelphia, Oct. 28; Nov. 3, 4, 10, 11, 17 and 18.
Philharmonic Trio—Brooklyn Academy of Music, Nov. 18.
Russian Symphony Orchestra—Carnegie Hall, New York, Nov. 18.
Rubinstein Club—New York (Waldorf Astoria), Nov. 11.
St. Paul Symphony Orchestra—St. Paul, Nov. 1 and 14.
Thomas Orchestra—Chicago, Oct. 28; Nov. 3-4; Pittsburgh, Nov. 7; Chicago, Nov. 10-11; Chicago, Nov. 17.
Young People's Symphony Orchestra—Brooklyn Academy of Music, Nov. 11.

PATRON OF PORTLAND MUSIC

An Amateur Who Has Accomplished Much for the Oregon Metropolis

PORTLAND, ORE., Oct. 19.—An amateur musician and organist of considerable attainment who has done much toward promoting a more extended popular appreciation of good music throughout the West is Ralph W. Hoyt, a bank official of Portland and now the leading spirit in Portland's annual Rose Festival, as well as one of the officers of the coming Panama-Pacific Exposition in San Francisco. He is just returning to the Coast from a visit to New York in connection with the projects mentioned.

The recent omission from the plans of the new Portland Auditorium of any provision for a pipe organ resulted in a protest from Mr. Hoyt, which aroused such an agitation that a large concert organ is now promised for the new hall, one which will probably cost not less than \$35,000. Mr. Hoyt is also one of the few men who have for years advocated the maintenance of a permanent symphony orchestra in Portland and just now there seems some hope that the plan will materialize.

As an organist himself Mr. Hoyt has evinced a great devotion to the instrument and has for a number of years played in the "Church of Our Father" at Portland. He was one of the founders of the Oregon-Washington Chapter of the American Guild of Organists on the recent Pacific Coast visit of Warden Frank Wright. Just now he is planning the installation of an organ in his new home on Portland Heights.

"AIDA" OPENS ROME'S OPERA SEASON

Conductor Mancinelli Writing New Opera Based on "Midsummer Night's Dream"—Bonci's Arrival Eagerly Awaited—An Attack on Toscanini

ROME, Oct. 8.—Notwithstanding the war fever, the Romans attended the opening of the opera season at the Costanzi, on October 5, in large numbers. All but the more expensive seats were filled with ardent lovers of Verdi's "Aida," which was the inaugural attraction. Cecilia Gagliardi assumed the title rôle, almost at a moment's notice, as a result of the illness of Signora Darclée, and shared the principal honors of the evening with Luigi Mancinelli, the conductor.

The next opera billed for the Costanzi is Boito's "Mefistofele," and, in the meantime, Egisto Tango has begun the orchestra rehearsals of Richard Strauss's "Cavaliere della Rosa."

There were fears some weeks ago that Alessandro Bonci might not come to Rome for the Costanzi season, owing to difficulties with the new directors, but these have proved groundless, and the advent of the great tenor is being heralded in the Italian music papers by most enthusiastic reports of his singing in "La Favorita" in Buenos Ayres. The Romans all call him the "man with the golden voice."

It is announced that Conductor Mancinelli,

of the Costanzi, is writing an opera, the libretto of which, by Fausto Salvatori, is based on Shakespeare's "A Midsummer Night's Dream."

The *Orfeo* contains a bitter attack on Arturo Toscanini because he has excluded Pietro Mascagni's operas from the program of the New York Metropolitan. The attack is from the pen of the editorial director, Signor Incagliati, who declares that Ricordi, Sonzogno and Choudens, of Paris, who are the publishers of Mascagni's operas, have to bow before the dictatorial power of Toscanini. The latter, Incagliati says, is eliminating the Mascagni operas because of an old grudge against their composer, dating back to a difference of opinion as far as 1892 at the Costanzi.

At the Turin Exposition concerts, Fritz Steinbach has succeeded Toscanini, and has been giving a good deal of German music from such composers as Beethoven, Brahms and Bach. After him will come D'Indy, who proposes to present a series of the works of French composers from Rameau to Debussy. Then will follow the Englishman, Elgar.

WALTER LONERGAN.

LISZT HONORED IN PITTSBURGH'S MUSIC

Damrosch Orchestra Observes Centenary—Charles Heinroth's Liszt Program

PITTSBURGH, PA., Oct. 23.—The appearance of Walter Damrosch and his New York Symphony Orchestra as the closing attraction of the Pittsburgh Exposition season and the celebration of the centennial anniversary of Franz Liszt were events of pronounced interest last week to musical Pittsburghers.

For the last fourteen years the Damrosch Orchestra has been the final attraction at the Exposition, and no season would be complete in Pittsburgh without the appearance of this splendid organization. The opening concert was given Monday afternoon, with concerts afternoon and night for the remainder of the week and with an exclusive Liszt program Thursday night in honor of the Liszt centennial anniversary. On this occasion two Pittsburgh soloists were heard, Madame Grace Hall-Rihel-daffer, soprano, who sang "Loreley" with exquisite taste, and Selmar Janson, pianist, who played Liszt's "St. Francis Walking On the Waves" with splendid technic and to the great delight of the thousands which filled the hall. The orchestra numbers included such works as the symphonic poem "Les Préludes," the "Gretchen" movement from the "Faust" Symphony, "Hungarian Fantasy" for piano and orchestra (Mr. Janson being the pianist), the symphonic poem "Mazeppa," symphonic poem "Tasso" and Hungarian Rhapsody No. 4 closed a delightful program. The Damrosch Orchestra, as usual, drew a record-breaking attendance.

Charles Heinroth, director of music and organist at Carnegie Music Hall, gave a delightful program Saturday night, devoting the first half of the program to the works of Liszt. He played with master hand Variations, "Weinen, Klagen, Sorgen;" Consolation, Prelude and Fugue on B. A. C. H., all by Liszt, this feature of the program being selected as an honor to the memory of the gifted musician. The other numbers included the overture to "Coriolanus" by Beethoven; "Good Friday Spell," from "Parsifal," by Richard Wagner, and the symphonic poem, "Finlandia," by Jan Sibelius. E. C. S.

Maud Powell Gives Interesting Program at Wells College

The following program which Maud Powell played on October 24 at Wells College, Aurora, N. Y., indicates the high degree of musical appreciation to which Emil Winkler and his staff of faithful co-workers have brought the pupils of that well-known institution of learning:

1. Beethoven, Concerto, D Major, op. 6 (1, Allegro ma non troppo; 2, Largo; 3, Rondo e Allegro). 2. Pugnani (1727) Prelude e Allegro; Couperin (1668), La Fleurie; Mozart, Rondo (from "Haffner Musick"). 3. César Cui, Berceuse; Gilbert, Scherzo; Brahms-Joachim, Three Hungarian Dances (1, A Major, 2, F Major, 3, D Minor). Accompanist, Waldemar Liachowsky.

OBERHOFFER BEGINS MINNEAPOLIS SERIES

Esther Osborn First Soloist with Orchestra—Beethoven's "Eroica" Played

MINNEAPOLIS, MINN., Oct. 21.—The Minneapolis Symphony orchestra, under the direction of Emil Oberhoffer, gave the opening concert of its ninth season Friday evening in the Auditorium, before a large and representative audience.

During the Summer the interior of the Auditorium has been completely re-decorated and as the curtain arose on the beautiful setting of a forest behind which were the red rays of the setting sun, the audience applauded vigorously.

Mr. Oberhoffer was greeted with rounds of applause when he appeared to take up the baton and the whole spirit of the evening seemed to be one of appreciation and pleasure that the orchestra concerts had begun.

The symphony of the evening was Beethoven's "Eroica," a favorite with Mr. Oberhoffer, and he always gives it a beautiful and vivid reading. The slight roughness noticeable at first in the orchestra, which has had many new members this season, soon wore off and the men ably responded to the conductor's will. Mr. Oberhoffer conducted the symphony without the score. The orchestra gave, for the first time in this city, the symphonic poem "Le Chasseur Maudit," by César Franck, wonderfully picturesque music, full of color and dash.

The orchestral program closed with the "Invitation to the Dance," by Weber, with Weingartner's orchestration.

Unusual interest centered in the soloist, Esther Osborn, who, a former Minneapolis girl, was returning to sing with the orchestra for the first time after several years' of success as prima donna in the Royal opera in Stockholm. She was warmly received.

Miss Osborn has grown much musically and artistically and many of her compatriots here predict that she will become another Olive Fremstad, to reflect credit upon Minneapolis. She has a beautiful voice, unusually brilliant and full in the upper register, and she possesses a high order of intelligence and the dramatic temperament so essential for the performance of great dramatic rôles she hopes to undertake when she is older and more experienced.

She sang the recitative and aria, "Dove Sono," from Mozart's "Figaro," showing a beautiful legato, but the balatella from Leoncavallo was better suited to her dramatic spirit and fire.

Miss Osborn returns at once to Europe, going to Berlin where she will sing in German opera.

Miss Osborn was a former pupil of Edith Abell, of this city, receiving practically all her vocal training from her.

W. B.

Germaine Schnitzer will make an extended tour of Germany in November and December.

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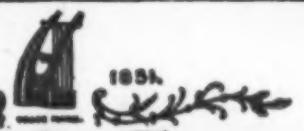
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